

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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THE SCHOOL ARTS MAGAZINE

VOL. XV, NO. 9

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MAY, 1916

The Decorative Use of Flowers

Annette J. Warner*

Cornell University, Ithaca, N. Y.

IN THE reading books used in school two or three generations ago, there was a poem by Mary Howitt, entitled "The Use of Flowers," in which was advanced the startling proposition that God might have made the earth bring forth Enough for great and small, The oak tree and the cedar tree Without a flower at all.

The world would be empty indeed if from mountain and plain, garden and greenery, literature and song, art, language, and the soul of man, had been absent the potent influence of the gentle race of flowers. Gems and birds, dawns and sunsets, earth and ocean, would have given manifestations of nature's superabundant wealth, but not with that intimate sympathy with which the flowers, nestling deep into the heart of man, have interpreted the wonderful color possibilities in a ray of light, and expressed nature in her most friendly mood. A few grasses, the warm earth after rain, the salt tonic of the sea, might have suggested a secret garden beyond sight and sound, where the air was imbued with a new vitality; but without the flowers where would have been found the key to this perfumed paradise or the vocabulary wherewith to name its treasures?

With no consideration of the part that structure and odor of flowers play in the perpetuation of plants, or of their value as reservoirs of honey or as store-houses of medicine, this lesson deals with only their aesthetic service, "To minister delight to man, to beautify the earth."

Before men were bidden, nearly two thousand years ago, to "consider the lilies," flowers were used in decorative design and religious ceremonial, probably for their symbolism rather than for real delight in their beauty. The poets of Japan, however, celebrated the beauties of flower and tree in verse and song as early as the seventh century. But, though Chaucer and Shakespeare were observers of nature, it was not until the time of Wordsworth and Ruskin that there was among western nations the human response to nature's appeal that is known today. Now there is no important function in the social world,

A wedding or a funeral,
A mourning or a festival,

in which so-called floral decorations do not play a part. There is much yet to learn from the canons of good taste as to the appropriateness of a mere

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lavish display, especially of exotics and forced hothouse flowers. The Japanese would be as ready to wear summer clothes in winter as to use flowers that are out of season for decorative purposes.

The term "flowers," as used in the title of this lesson, refers not only to blossoms but to leaves, berries, seed packs, and any other form of plant life that has decorative possibilities.

An arrangement of flowers may be a work of art in which every essential of design in form and color may be exemplified. In such creative work there are four steps:

1. Gathering the plant materials.
2. Selection of the receptacle that is to contain them.
3. Effective placing of the arrangement.
4. Manner of arranging the flowers in the receptacle.

GATHERING THE PLANT MATERIALS

The three general sources from which to obtain plant materials are the greenhouse, the garden, and the fields and woods.

The Greenhouse. The greenhouse is the most specialized and expensive source for plant material. While on certain occasions and at certain times of the year it is necessary to use hothouse plants, the greenhouse cannot be considered a general source of supply for everyday use. Hothouse flowers bear about the same relation to garden and wild plant materials as fresh tomatoes in winter bear to the bulk of the family diet. For this reason the hothouse product will not be further considered in this lesson.

The Garden. By the garden is meant any place where plants are invited to grow, in fence corners, beside walks, against buildings, around doorways, in beds or borders.

It is not necessary to have a large plot cultivated as a garden, but from frost to frost let no one who has even a bit of land connected with his home be without a succession of bloom, which may be gathered to grace the table, enliven the living room, give welcome to the guest, or bear a message of sympathy or congratulation to other households. A careful study of any good seed catalogue will supply a list suited to the needs of all homes. Even so limited a variety as small beds of lilies of the valley, pansies, and nasturtiums, with a row of sweet peas, should furnish a succession of flowers throughout the season. All of these flowers are grateful for being picked, are delicate in odor, have great variety in color and form, and would add to every meal a touch that would lift it from the plane of mere physical necessity to one where the spirit is also refreshed. In some flower-loving cities, such as Washington, Baltimore, Indianapolis, and the cities of California, the markets afford an opportunity to buy flowers as well as foods.

"If I had two loaves of bread,"
Mohammed said,
"I would sell one that I might buy
Sweet hyacinths to satisfy
My hungry soul."

By planting one new shrub or one or two perennials each year a person would, almost before he is aware of it, have a group of garden materials that would never be without blossoms.

Such a planting would furnish a variety of color schemes from month to month, which would make a decorative feature on the outside of the house, and which would be ready to add its quota to the special occasion in home, church, or town. There are plants, such as hollyhocks, foxgloves, and some other border plants and shrubs, that should not be asked to spare their flowers for any ordinary occasion, but when placed within view of the windows such flowers help to complete the adornment of the room.

The school may also have its garden. There is a wonderful sense of the proprietorship in the flowers brought up by hand in the school yard. Here again formal beds and garden plots are not desirable. Flowering plants are much more decorative when planted near fences and steps, or beside walks, walls and buildings. If seed catalogues were carefully studied in the winter, and if each child or a group of children were responsible for flowers certain weeks in spring and fall, what joyous lessons in gardening, in color, and in design might result! Hardy perennials that are early or late bloomers would be better choices, of course; otherwise, arrangement must be made for the care of the plants during the long vacation. It would be better to have no plants at all than for the children to grow weary and leave a group of famished flowers to testify to a passing affection.

Nowhere are flowers more appropriate than in the church. Here the scale or the size of the flower arrangement is an important consideration. The charming little nosegay suitable at home is entirely lost in this larger place. Only

large blossoms or sprays are adapted to church decoration; therefore, when the garden is planned it should include not only small, intimate flowers, but some of a bolder nature.

The Fields and Woods. The school, with its many eager messengers, can easily depend for its decorative material on field, forest, mountain, and meadow. The supply is boundless, the season a complete circle. Experience teaches, however, that some flowers, which are exquisite in their native haunts, do not lend themselves happily to the conventional environment of the interior of buildings. Children should be taught what flowers to gather and how to gather them.

Any one who has an extended acquaintance with children or with schools, is familiar with the bunches of flowers gathered, short-stemmed and leafless, by eager little perspiring hands and brought as offerings of devotion to the teacher, who crowds them all—violets and buttercups, sturdy growths and dainty growths—into one receptacle, where color and form fight with each other and not even the fittest survive. One teacher takes her children on a collecting expedition, but instead of handfuls of flowers they bring home mental pictures. After studying the flowers carefully in the places where they grow, they shut their eyes and describe them. If they have an incomplete picture, they open their eyes and study the plants again. Such pictures are indelible and may be referred to at will through life. A single flower or sometimes a bunch of flowers may be taken for the schoolroom, but thoughtless waste of a harvest that one has

neither planted nor watered should be discouraged. Such verses as the following, by Juliana Horatia Ewing, may well be committed to memory:

Little kings and queens of the May,
Listen to me!
If you want to be
Every one of you very good,
In that beautiful, beautiful, beautiful wood,
Whatever you pluck
Leave some for good luck.
Picked from the stalk or pulled up from the
root,
From overhead or from under foot,
Water wonders of pond or brook;
Wherever you look and whatever you find,
Leave something behind.
Some for the Naiads, some for the Dryads,
And a bit for the Nixies and Pixies.
O little sisters and little brothers,
Think for others and care for others.
And of all your little fingers find
Leave something behind!

Children are not the only offenders. The ruthless devastation of some of the choicest plants by grown persons is even less excusable. The dainty arbutus, which ten years ago used to steal out from under the snowdrifts to lay a carpet for the coming spring, is nearly extinct now in many localities. There are street venders who make it a business to go out to the country to capture these babes of the wood, tie a cord tightly around their necks, surround them with galax, and offer them for public sale in the city streets. The few native Nantucketers who know it, could not be induced to tell the cherished secret of the hiding place of the heather. They know too well the greed of the summer visitor, which would not leave a single plant to tell the romantic tale of these little wanderers from over the sea who have found a few rare places in this country where they feel at home.

The finger of shame should be pointed at any one who brings home from his woodland walk an armful of orchids or trilliums or cardinal flowers. Such vandalism defeats its own end, for nature has indicated, by the rarity with which she has placed them, that one, or at most three, are enough for one person. The distinction of the orchid is in its form. One plant of the *Cypripedium Acaule* is better than many to show the forceful curve of the stem rising from the ground with its one rare blossom. No line of this unusual plant, from the root leaves to the toe of the moccasin with its fluttering ribbon ties, should be lost.

It is a pity to despoil the roadsides of flowers, sprays of berries, and other growths that have been arranged so picturesquely by the landscape gardener, Nature. By going a bit out of the way into wood or pasture one can usually get any quantity of the same flower and thus leave unmolested those by the wayside to gladden the eyes of all later passers-by.

The amateur botanist has doubtless been responsible for the disappearance of some rare plants. It used to be "accounted for righteousness" in the schools to capture as many specimens as possible, press, mount, label, and file them for future reference. One enthusiastic high school teacher was accustomed to require each member of her class to secure seventy-five specimens. A better test is suggested by Emerson:

Hast thou named all the birds without a gun?
Loved the wood rose, and left it on its stalk?

There is one hopeful element in this greedy appropriation of the wild flow-

ers. It indicates a growing appreciation of nature, which may lead in time to the perpetuation of some of the fast vanishing species, and the growing of them in their native haunts where the right conditions of soil, water, light, and heat can best be obtained. There are waste lands suitable for such plants, which might be made to yield a good income, and a new industry, the intelligent propagation of wild flowers for city markets, might be established.

There are many flowers, such as daisies and buttercups, asters and goldenrod, Queen Anne's lace and black-eyed Susan's that may be picked in unlimited quantities. If pulled up by the roots, the approbation of the farmer, who regards them as pests, would be secured. Most of these flowers are attractive, too, in large masses, and nature will see to it that these little Ishmaelites of the fields do not perish from the earth.

The gentian is not "the year's last child," and resources for decorative motives for home, school, and church, are not exhausted when the snow comes. One drawing teacher never begins a winter without some sprightly little sedges in one particular vase, some cotton grass in another, some branches of the bayberry, and a mass of russet oak leaves, which are quite as appealing in color and form as in their green youth. The scarlet berries of the black alder, or *Ilex Vertillata*, the bittersweet, the gray-green boats of the milkweed with their silk-winged crew just peeping out, and many berries and seed packs, are as effective for decoration as are flowers. Fields and woods are replete with decorative material of a suffi-

ciently large and generous growth to be suitable for the church. Foliage is often more effective than flowers. The evergreens are all good. Small spruces and cedars, potted from the pastures and standing straight as Christmas candles and symmetrical as bay trees, are excellent decoration. Masses of oak leaves, laurel, or evergreen are in general more appropriate than palms for the northern latitude. Nor need one be confined to green in the use of foliage. One of the most effective decorations in a gray and ivory, red-carpeted colonial church, was produced by the use of sprays of grapevine arranged in jardinières and trailed along the choir rail so that the soft whitish undersides of the leaves appeared like so many blossoms. The new growth of the oak and the maple on burnt-over or pasture lands is as exquisite in color as are flowers. One sumac bush, with its vigorous leaves and upright cones of red standing before the pulpit, should inspire shepherd and flock alike to lift up their hearts in thanksgiving to Him who made all things beautiful in their season.

There are always organizations, the Christian Endeavor, the Priscilla, the Girls' Friendly, and women's societies, that would undertake to make the church beautiful every Sunday if only there could be found a leader to organize the work. In one country town a woman's club arranged to furnish the flowers from both garden and field according to the list given at the end of this lesson.

If every one realized the decorative resources supplied by the native trees and shrubs, which grow all about,

school, church, or grange hall would never be disfigured by silly festoons of brilliantly colored paper and bunting—an artificial attempt at decoration excusable only in cities where natural materials are not available.

In order that the flowers may keep, as well as to protect the plants, flowers should be cut, not picked nor "pulled," preferably in the morning or the evening. When cut they should be plunged as soon as possible into deep water and allowed to stand in a cool room or a cellar for two or three hours before they are arranged. If some time elapses before they are arranged, it is better to snip the ends of the stems again. They should be placed so that the blossoms are supported, especially if they are fragile; often long-stemmed blossoms will keep much longer if "rested" in this way during the night.

Flowers stay fresh much longer if the temperature in which they are grown can be maintained. Sometimes such flowers as heliotrope and dahlias will keep much longer if the stems are thrust into boiling water or into a direct flame for a moment, and immediately after plunged into cold water. Green branches cut in winter should be placed in ice water.

Flowers keep fresh longer if the leaves below the water are removed, for the decaying vegetable matter poisons the water. If glass vases are used, it would not, of course, be desirable to strip the stems of the foliage, but the water should be changed very frequently. The ends of the stems should not rest on the bottom of the container. With a large surface of water exposed to the air the flowers will remain fresh

longer than when the surface is small and confined.

SELECTION OF THE VASE OR THE RECEPTACLE

Simplicity and fitness are guide words to use in the selection of a receptacle for any decorative arrangement of flowers, and every homemaker, teacher, and church society should have a large variety. Celia Thaxter, who spent most of her summers in a garden on the island of Appledore, had over a hundred containers of all shapes and sizes, in low neutral colors. This does not necessarily entail a large expense. Only one of those used in the illustrations given herewith cost more than a dollar, and some of them were obtained without money and without price, being the containers of olives, mustard, oil, ginger, or other commodities. The purveyors of some brands of goods, believe that a well-designed receptacle will aid in the sale of their products. These are much better than the vases, ugly in line, unwieldy in shape, aggressive in color, overloaded with decoration, that are manufactured to sell to the innocent and unwary for Christmas presents. The color or decoration on the receptacle should be in accord with that which it contains, echoing its color, line, or shape, but never *rying* with these. The province of the receptacle is to serve; its highest use is to supplement, to enhance the beauty of the composition, as does the accompaniment the song, as does the frame the picture, as does the gown the woman.

A suggestion for the color of receptacles may be taken from the natural environment of the flowers. Swamp



PLATE I. FOR MANY FLOWERS, NOTHING IS BETTER THAN PLAIN GLASS BOWLS OR VASES WHICH MAY BE OBTAINED IN A GREAT VARIETY OF SHAPES AT A DEPARTMENT STORE. (A) WATER COLOR PAINT CUP. (B) OLIVE BOTTLE. (C) OIL BOTTLE. (D) SQUARE GLASS DISH. (E) STRAW-COVERED BOTTLE. (F) GLASS FLOWER HOLDER. (G) GLASSWARE.



PLATE II. A COLLECTION OF POTTERY IN GOOD NEUTRAL COLORING OBTAINABLE IN THE HOUSEKEEPERS' SECTION OF A DEPARTMENT STORE.

orchids spring from gray-green beds of moss, delicately colored flowers of the springtime from the brown leaves of the previous autumn, and later summer flowers from the soft green tints of the sod land.

For many flowers nothing is better than plain glass bowls or vases, like those in Plate I. These may be obtained in a variety of shapes at a good depart-

ment store. The stems showing through the glass add an effect of color sure to harmonize with the whole. Sweet peas are never more effective than in a straight glass tumbler; pansies need a low bowl, and the lily a high flaring vase. Each arrangement calls for its special shape, and the true lover of flowers will keep an eye open for these, not scorning humble sources, as shown in Plate II.*

*The final installment of "The Decorative Use of Flowers" will appear in the June number 1916.

Costumes for Plays and Festivals

Madge Anderson

West Division High School, Milwaukee, Wis.



Madge Anderson

DO you remember the attic in your childhood home? Do you remember the trunks and boxes full of out-worn garments, discarded finery of your immediate ancestors? Do you remember what fun it was to dress up in that old grandeur and strut about the dusky attic in sweeping skirts and trailing coat tails?

In this degenerate day of apartments and efficiency, few such attics exist. Perhaps they are unsanitary, though to us they were treasure houses of romance.

In the "Life of George Washington," Irving attributes the great general's character and success largely to the experience in hardship and woodcraft that he acquired in his early life. He says that this education in doing without, made Washington "apt at expedients."

Apt at expedients—that is what you were in your childhood when you costumed your attic plays from the contents of an old trunk and made a broken table top serve as a shield, a pirate ship, a prancing steed, or the table round of Arthur's court, its natural advantages furnishing one tenth of the effect, and imagination the other nine tenths.

Who will be the apt-at-expedients men and women of the next generation?

They will not be the products of the school with an auditorium where the stage is already built and equipped with ready-made scenery, curtains, and elaborate lights. Nor will they be the children who now act plays in rented costumes. They will be the children who have a chance to pretend.

There is so much education in resourcefulness to be obtained from discovering and devising costumes, out of nothing as it were, that it does not pay to rent them. A little ingenuity exercised by the actors and the costumer can produce wonderful results; and, conversely, attempts at home-made costuming will develop ingenuity. In the hands of a clever costumer, a dressing gown can be transformed into a scholar's gown, a monk's cassock, or a magician's robe. With gymnastic bloomers lengthened to the ankles, and house slippers, it becomes an oriental costume, to be completed by a towel head-dress for a man, and a veil for a woman. The possibilities of an old dress coat, a kimona, or a cape are practically unlimited. An example of what may be done with children in imaginative costuming is shown in the picture of The Mummers' Play given by the pupils of Miss Margery Allen in the Hartford Avenue School. These children made, or rather discovered, their own costumes. The play was given in a barrack schoolroom without scenery except the setting provided by

the three characters, the Mistletoe, the Holly, and the Christmas Tree, who stand at the back of the imaginary stage

the place may be, and background characters must not be dressed so conspicuously that they will interfere with



PLATE I. THE STAGE POSSIBILITIES OF AN OLD DRESS SUIT OR A JAPANESE KIMONA ARE PRACTICALLY UNLIMITED. A PRINCESS, A JAPANESE LADY, A BIRD, A COMIC IRISHMAN, A RINGMASTER AND A COMIC OPERA SWISS GUIDE.

to show that it is Christmas. The boy dressed in his father's clothes, who holds the umbrella and the bottle, is not Charlie Chaplin but the Doctor who will cure the Turkish Knight,—that boy with the ash-can cover for his shield and the pointer for his sword. Saint George's shield is a barrel head, and his armour, a pillow-case. Father Christmas carries the window stick for the staff of the Master of Ceremonies, and the Dragon wears a paper face and ears and a twisted bath towel tail. Imagination and resourcefulness were the chief characters in this play. It is such work and play as this that develops the constructive mind and it is this kind of imagination that lights the way to discovery, and invention.

Of course children, and grown people too, will need advice in planning their costumes lest their enthusiasm for picturesque effect carry them out of bounds. They must keep their proper places in the stage picture, whatever

the chief characters. The principal parts in the play can be distinguished from the others by costumes of more intense color or of unusual richness and ornamentation. Sometimes a mere difference in dress accentuates a character, as Hamlet's mourning black cheapens the festal wedding garments of his uncle's courtiers and emphasizes the isolation of Hamlet's grief.

In a large production such as a festival, a single scheme for setting, costumes, and grouping is absolutely necessary. One person must keep the plan in mind and see that it is not lost in the details of staging. But the successful costumer for amateur plays acts as an adviser, who suggests modifications and improvements, rather than as a director who dictates details of the wardrobe, for unless young actors are allowed some initiative in planning their costumes, the spontaneity and joy which is the life of a successful festival, will vanish with the appearance of the costumer.

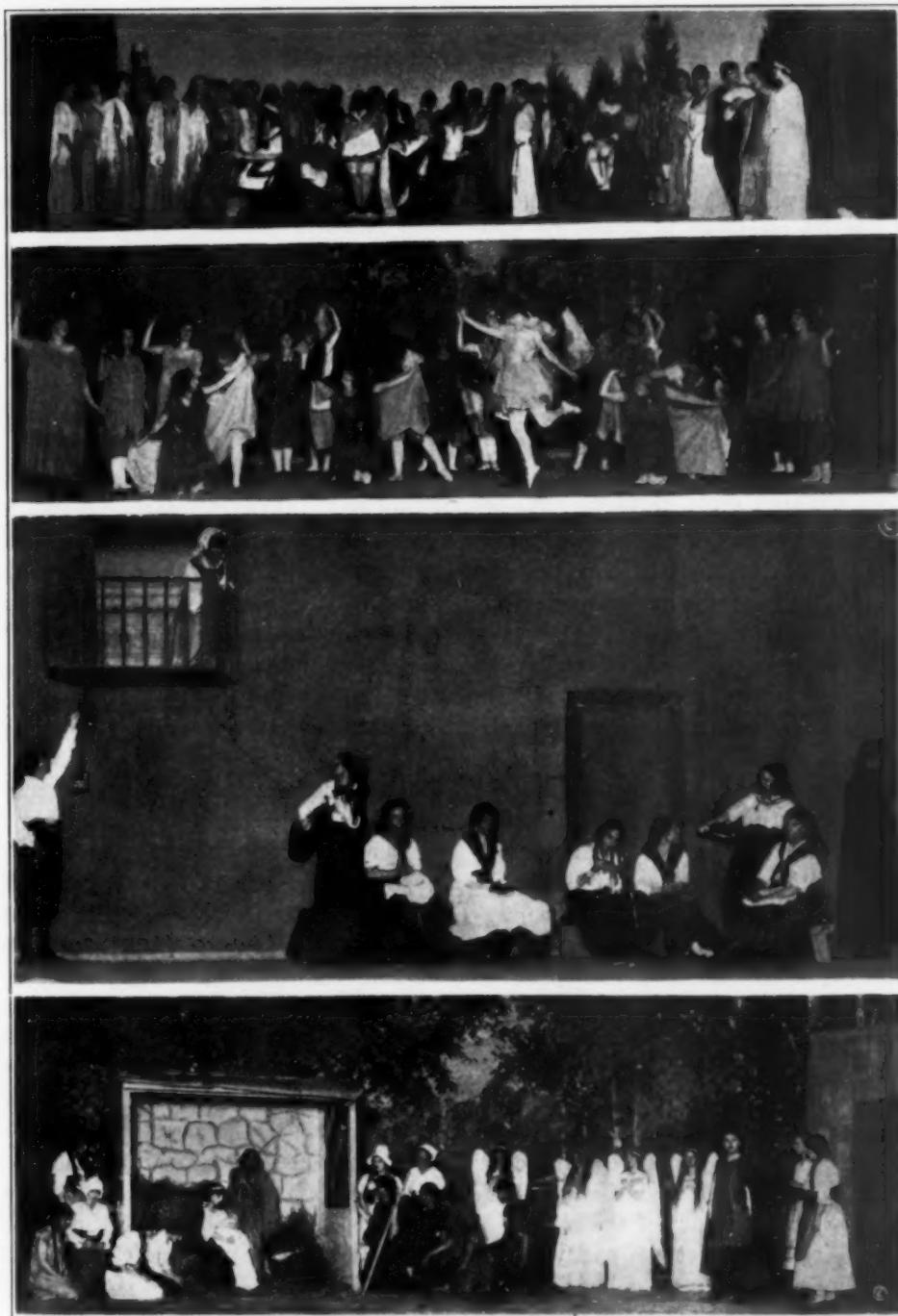


PLATE II. AN EXAMPLE OF WHAT MAY BE DONE WITH CHILDREN IN IMAGINATIVE COSTUMING. CHILDREN OF THE HARTFORD AVENUE SCHOOL, MILWAUKEE, PRESENTING THE MUMMERS' PLAY AS OUTLINED BY MADGE ANDERSON IN THE DECEMBER 1915 NUMBER OF SOMETHING TO DO.



PLATE III. COPYRIGHT 1914 BY E. L. WOLVEN, POUGHKEEPSIE, N. Y. CLEVER SUGGESTION OF CHARACTER THROUGH COSTUME. FROM THE "PRINCESS PRETENCIA" PRESENTED BY THE CLASS OF 1917 OF VASSAR COLLEGE. THE CHARACTERS SHOWN ARE SELF GOVERNMENT, CLASS SPIRIT, COLLEGE SPIRIT, DEMOCRACY AND LIBERTY.

PLATE IV. COPYRIGHT 1914-15 BY E. L. WOLVEN, POUGHKEEPSIE, N. Y. BEAUTIFUL AND EVEN ELABORATE EFFECTS CAN BE OBTAINED FROM SIMPLE MATERIAL. THE PLAYS PRESENTED BY



STUDENTS OF VASSAR COLLEGE. A SCENE FROM THE "PRINCESS PRETENCIA," THE BACCHANAL SCENE AND THE ITALIAN STREET SCENE FROM THE JUNIOR PARTY OF THE CLASS OF 1917, AND AN OLD HESSIAN NATIVITY PLAY GIVEN BY THE GERMAN CLUB. COSTUMES AND SETTINGS DESIGNED BY BERTHA GOES, HELEN THORBURNE, DOROTHY MALEVINSKY, MARGUERITA BINDER, ELIZABETH HICKS AND ESTHER KNAPP.

Suggestion of character in the costume is much more important than historical correctness though a too obvious anachronism is likely to be a dangerous smile producer in a serious play.

While each costume suggests the character of its wearer, the costuming as a whole creates an expectation of the mood of the play. When the rising curtain shows the extravagant garb of the chorus in a light opera, the audience has the right to expect rollicking fun and improbable incident. When Maeterlinck's play, "The Intruder," begins, the black dresses of the pale, drooping girls in the huge, bare room and the gloomy light of the low-turned lamp, herald clearly the impending disaster.

Clever suggestion of character through costume is shown in the opening of "The Princess Pretencia," which was presented by the Class of 1917 at Vassar College. Here Self-Government is clothed in prison stripes and chains. College Spirit is caricatured by the costume decorated with pennants and sofa pillows, while Democracy appears in overalls.

The color composition which does not show in these pictures was quite as attractive as the costumes and the grouping. In the Bacchanal scene, the dancers appeared against a background of autumn leaves, dressed in the colors of the grapes. In the Old Hessian Nativity play, the symbolism of colors found in old religious paintings was followed in the costumes of the play.

Examine these pictures and you will see how simple the costuming really is. It is interesting to trace the sources of some of these costumes and properties, and find them—handkerchiefs, furs, capes, couch covers, bright sashes and

scarfs, college gowns, and middy blouses. The usual articles of a college girl's wardrobe and room decoration are enlisted to serve in the plays, just as the ordinary schoolroom furniture has been used for properties by the children in *The Mummers' Play*.

This is the way that all amateur productions, however elaborate, should be costumed, unless the best part of the fun is to be missed. Nothing should be rented that can be made, and nothing made that can be adapted from something else. Beautiful costumes can be made simply of simple materials, such as cheese cloth for dainty costumes and cambric for heavier garments. No finishing of seams or hemming is necessary, as rough edges do not show across the footlights.

Nearly all the reliable pattern firms make patterns of fancy dress and theatrical costumes for almost every character and historical period. Simple directions for making costumes are published in the "Bankside Costume Book for Children," by Milicent Stone. Costumes may be cut to an approximate fit and draped to look right. In costumes for dancers, the effect of the drapery in motion should be considered as carefully as the appearance of the dress in repose. The costume sketches of the water sprites in the *Dance of the Elements* were used to show the dancers—who by the way were young men, how to drape their costumes gracefully and also what postures to practise in the absence of their director. Helpful suggestions for draping costumes correctly and attractively are given by G. W. Rhead in his "The Treatment of Drapery in Art."



WATER SPRITES



PLATE V. IN COSTUMES FOR DANCERS THE EFFECT OF THE DRAPERY IN MOTION SHOULD BE
CONSIDERED. COSTUME SKETCHES FOR THE WATER SPRITES IN THE DANCE OF THE ELEMENTS,
AN EPISODE IN "THE FAIRY GODMOTHER," PRESENTED BY THE HARESFOOT CLUB OF THE
UNIVERSITY OF WISCONSIN. COSTUMES AND POSES SUGGESTED BY THEODORE DONNOLY,
THE DIRECTOR OF DANCING. SKETCHES BY MADGE ANDERSON.

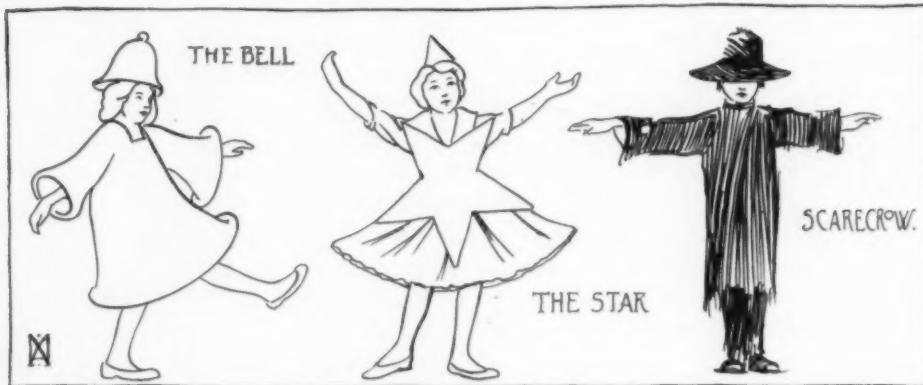


PLATE VI. SOMETIMES THE EFFECT OF THE COSTUME DEPENDS ON THE GESTURES. THE SCARECROW FROM "THE BIRD'S WEDDING," BY MADGE ANDERSON, PUBLISHED IN SOMETHING TO DO. THE STAR AND THE BELL FROM "THE LOST TOYS." COURTESY OF "PRIMARY EDUCATION."

Sometimes the effect of the costume depends on gesture, as in the case of the Star in the illustration and of the Christmas Tree, holding the candles out, in The Mummers' Play.

If cloth cannot be obtained in the right colors, white cloth can be dyed. As the colors do not need to be permanent, no special care need be taken in the dyeing. To preserve harmony in the stage picture, the dominant colors in the scenery or background must be repeated in some of the costumes and if any part of the curtain is visible during the performance, its color should also be echoed in the dress of the actors.

If colored lights are to be thrown on the stage, the amateur costumer will need to remember that colored material will not reflect light of any hue which its own color does not include. A blue light on a pure orange dress will turn the orange to gray instead of to blue. It is advisable therefore in scenes where

many colored lights are to be employed, to have the costumes white, a color which, containing all colors, will reflect all. The footlights make all the difference in the world. Their glamour transforms the cheap unfinished garments of the players to velvet and satin, cotton batting to rich furs, and glass beads to sparkling jewels.

To go behind the scenes in the theatre after the play and see the grease paint and the cheap shabbiness, where all seemed fairyland, is a bitter disillusionment and one not beneficial for a child. But this experience reversed is not harmful; to learn that he can walk upon the stage in pretended richness of dress, and merely by talking and acting and feeling like a king, if only for a brief time upon the stage, he can be a king and seem to others to be one, is an uplifting experience for any child and is the chief cause for the ennobling influence of dramatic play.

Costume Design for Boys and Girls

May Gearhart

Supervisor of Drawing, Los Angeles, Cal.

WE ARE LOVERS OF BEAUTY WITHOUT EXTRAVAGANCE.

Pericles.



May Gearhart

GENTLE Reader, do not shriek for help when I confide to you that I am a burglar. Disraeli denounced Peel as a burglar of other men's intellect. I have followed the right honorable gentleman's example "by trading on the ideas and intelligence of others." I assure you there is not an original idea in this article. Indeed, if you read it carefully, you may find one of your own treasured thoughts which I have purloined from print, even from some number of this very magazine. In arranging a course in Costume Design, we secured material from the following sources: "Composition," by Arthur W. Dow, "Industrial Drawing for Girls," by Edith Carey Hammond, "Costume Design," by Mary B. Hyde, "Costume Design," by Louise Pinkney, "The Art and Ethics of Dress," by Eva Olney Farnsworth, articles in THE SCHOOL ARTS MAGAZINE, and ideas from every man, woman, or child of our acquaintance who would discuss Dress—and who would not! Before presenting this work in the drawing classes we submitted our outlines to the Domestic Art Department for approval. We planned to divide our seventh and eighth grade classes, giving Dress to the girls and Commercial Design to the

boys. Finding this arrangement to be impossible in some schools, the question arose of the propriety and feasibility of presenting Costume Design to the eighth grade boys. The only intelligent way to decide was to try it. With a certain feeling of trepidation I approached a class of boys and girls and a feeling of sadness came o'er me when I found the room full of big athletic fellows—and the girls were only seven. I cautiously opened the subject by asking about the height of ceilings in modern bungalows as compared with those in houses built twenty years ago. What effect does a striped wall paper have on these old fashioned walls? How can the apparent height be lowered? After discussing wall paper, paneling, the placing of picture molding and wainscoting, we arrived at the conclusion that vertical lines added to the apparent height, while horizontal lines tended to widen and lower. Easily and happily we slid into a discussion of vertical and horizontal lines in dress. The average man, whether thick or thin, has a justifiable aversion to horizontal stripes. However, the athlete wearing a sweater with horizontal stripes looks far more formidable than when he wears a plain sweater. Vertical lines, especially invisible stripes, are far more popular with men than horizontal lines or plaids. A mackinaw in big plaids is

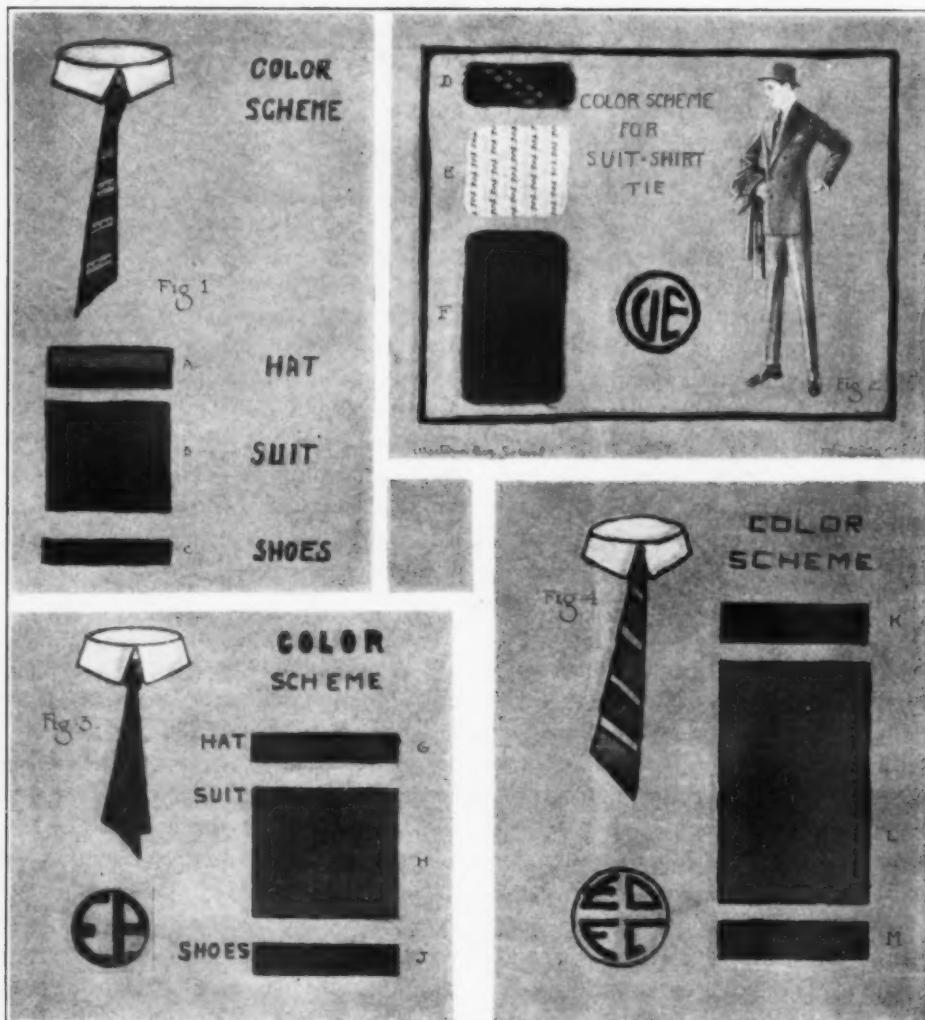


PLATE I. COLOR COMBINATIONS WORKED OUT BY GRAMMAR SCHOOL PUPILS UNDER THE DIRECTION OF MISS GEARHART. IN FIG. 1. (A) A GRAY HAT WITH A BLACK BAND. (B) A BLUE SUIT. (C) BLACK SHOES. FIG. 2. (D) PLAID TIE. (E) WHITE SHIRT WITH BLACK STRIPES. (F) DARK GRAY SUIT. FIG. 3. (G) AN OLIVE GREEN HAT. (H) BROWN SUIT. (J) BLACK SHOES. FIG. 4. BLUE, BLACK AND WHITE TIE. (K) BLACK HAT. (L) BLUE SUIT. (M) TAN SHOES. IN SOME CASES THE ACTUAL MATERIALS HAVE BEEN MOUNTED ON THE DRAWING PAPER WHILE OTHER PUPILS HAVE WORKED OUT THEIR GROUPS WITH WATER COLORS.

not for the short, stout man, unless he wishes to be a cubist. Patterns of waists and skirts were passed to the class. Horizontal and vertical lines were used to show the effect on stout

and slender figures. The boys attacked all these problems joyously.

"If I could only see a fashion magazine my drawing would be in better style," said an earnest boy. When it

was discovered that a pile of fashion plates lay on the table in the corner, the boys eagerly consulted them. Soon I

ordered and appropriate ties and hats were chosen. The small area of brilliant color offered by the tie is effective

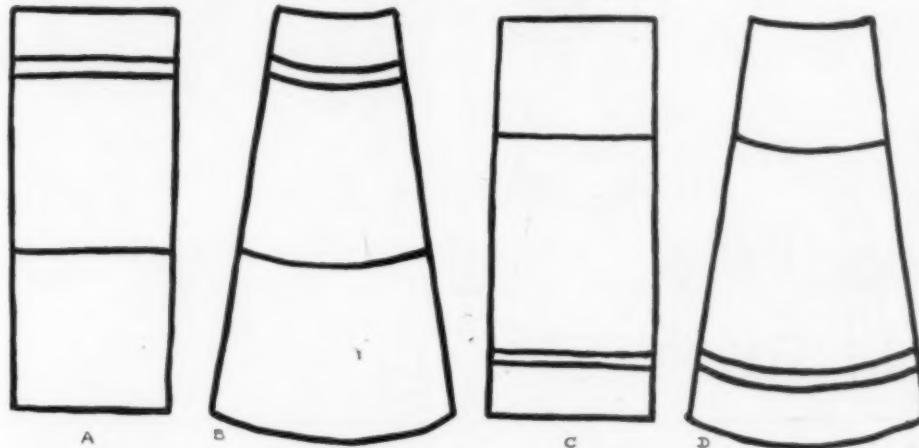


PLATE II. A AND C REPRESENT LESSONS IN SPACE DIVISION, B AND D THEIR APPLICATIONS IN SKIRT PATTERNS.

was moved to declaim, "Why do men succeed as costume designers? Because they get a tailor finish, a style, a feeling for the effect of the whole that we women often fail to grasp." The men in the class were pleased with this tribute. The young ladies were too busy making ruffles to take any notice.

A lesson in space breaking with reference to landscapes, wall elevations and skirts makes an interesting problem. The discussion of color is of great importance. Does the policeman look best in his summer suit of khaki or his winter suit of blue? We decided that all men and women look well in blue. Ties for blue suits were decided upon and shoes and stockings were not neglected. A blue, gray, black, or tan hat can be worn with a blue suit but never, never a brown hat. Gray, brown, black, and check suits were

with the large area of subdued color in the suit. A yellow-brown suit is trying to the average person and when he adds a gray or green hat his family are justified in lifting up their voices in lamentation. The same principles in regard to color apply to both men and women. Juliet Capulet bought a green gown. All her friends began to say,

"How pale Juliet looks. She must have an unfortunate love affair." Juliet herself was worried about her looks.

"I really believe I have a broken heart," she said, hurrying away to buy arsenic green poison. All she needed was a rose colored lining for the brim of her hat. Someone has said,

"It is just possible that a horrid yearning for green plush may co-exist with a generally blameless character." This is doubtless true, but I am convinced that a board of inquiry and

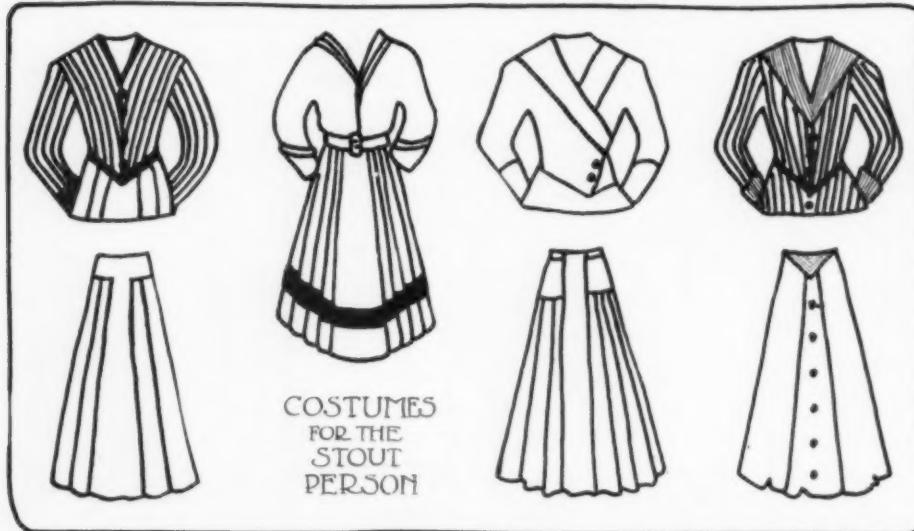


PLATE III. FOUR SIMPLE COSTUMES WORKED OUT BY GRAMMAR SCHOOL PUPILS.

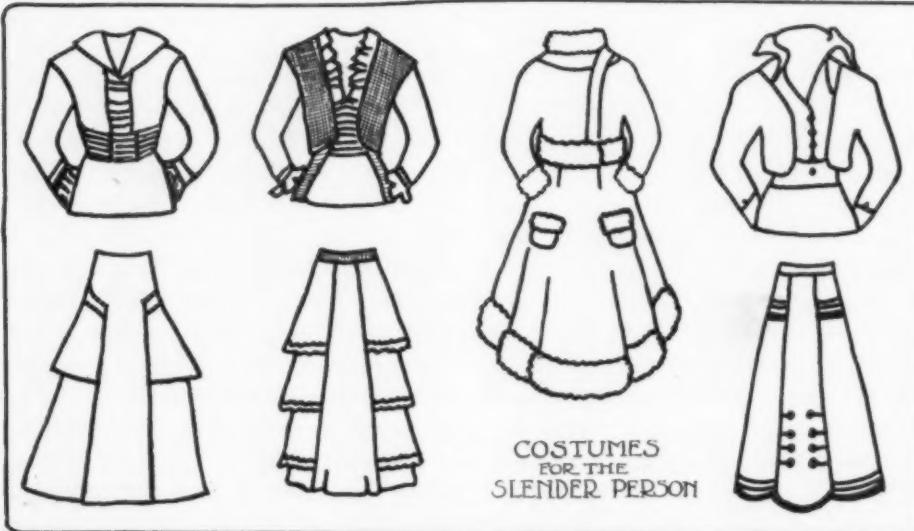


PLATE IV. IN THESE DESIGNS THE HORIZONTAL LINES ARE DOMINANT.

control should be established in every community to deal with applicants who yearn for green.

A certain teacher, whose execution is poor but whose enthusiasm is beau-

tiful, brought one of her competent eighth grade boys to a lesson on costume design arranged for teachers. James found the whole performance vastly entertaining and no teacher worked



PLATE V. THE BAD AND THE GOOD IN MILLINERY.

more earnestly than he on the problem assigned—that of designing gowns for slender and for stout people. The next day he was allowed to present the subject to his class, and he solemnly assured us that no school in town had a better lesson. Our eighth grade boys are specially interested in dress this month, because high school and "long pants" are looming up on the horizon. Hats and ties must be chosen carefully to look well with these new suits. Anxious inquiries are continually made in regard to the possibility of anticipating life

problems in school classes. Surely, Costume Design is a subject of importance from the cradle to the grave. In youth we find it an interesting problem, in advancing age, a serious one, and never can we evade it. To acquire a knowledge of line and color by attacking problems related to the actualities of life is surely more educational than to give dreary drill on drawing and painting models of remote interest to the pupils. Costume Design for boys as well as girls is a serious enterprise and a delightful pastime.

Lessons in Design

ARTICLE IV*

ARRANGED FOR STUDENTS OF HIGH SCHOOL AGE AND OLDER

By James Hall



James Hall

IF design may be defined as the orderly arrangement of form and color within a given space, then everyone at times has need of a knowledge of design.

Such problems as have been already presented, the teacher has probably taught well if she kept constantly in mind that each separate problem is typical in certain respects of all problems in design. If the lessons are regarded in this way, the discussions in connection with them cannot fail to be rich in definite practical suggestions for the transformation of the pupils' own home surroundings. The problem offered in the present article therefore should follow the others quite naturally.

Everyone takes part in designing his room for he selects and arranges some of the things on the floor or walls, even if he does not start at the beginning. As we enter the rooms of our friends, are we not usually impressed with something in the arrangement that is characteristic of the occupant? Many other things than his knowledge or ignorance of art are indeed evident, but the disposition or arrangement of the objects shows the aesthetic sense or its lack. I have been in rooms containing things which without exception were excellent

—furniture of good lines and well made, rugs, craftsmanlike and beautiful, pictures by the best painters, fine pottery and other objects of art—and yet the charm of good arrangement was lacking. The owner had not disposed his treasures so that the room as a whole or even a single wall acquired a unity. Excellent materials for a fine design were there, but the possibilities of good arrangement had not been understood. What charm, on the other hand may lie in the mere disposition of a few very simple and inexpensive articles, provided that knowledge and feeling for design has been applied. I recall the rooms of a friend who took great pleasure in this kind of design which he practised as a recreation in his own house. He was so fond of experimenting in arrangements that his living room presented some new disposition of its contents almost every time that I made a call. The furniture was extremely simple, some of it being homemade; there were two or three well-chosen rugs, a few inexpensive vases good in form and color, a few good color prints, books with their various attractive colors and flowers or some twigs or branches from the woods. These made up the elements which he had to arrange but the results were always interesting and often made a beautiful picture.

*Copyright for text and illustrations reserved by James Hall. The first article appeared in the April 1914 SCHOOL ARTS MAGAZINE; the second in October 1914; the third in September 1915.

Once I found that a perfectly cut square of fine red paper had been given a place as a part of the decorative scheme.

Such frequent rearrangements of a room are not of course generally desirable, although one has a perfect right to follow his temperament in the matter. Perhaps the more dignified the furnishings are in themselves, the more it is desirable to find for them practically permanent positions which will comport with their dignity. The most satisfactory rooms have much of the furniture built into the rooms. Thus the architect of the house could design the furniture as a part of the structure and achieve the best possible unity of design in the rooms. Such a plan is the ideal, but it is an ideal which in modern American life comparatively seldom can be realized. The larger number of persons start with rooms which are not even very well proportioned, and they must do what they can with paint, paper and available furniture.

The best way to acquire the good taste which will enable one to meet such problems intelligently is to become thoroughly familiar with good examples of house interiors. Photographic reproductions are in some respects as good for study as the rooms themselves, since arrangement and spacing is often realized by students more clearly when seen in small scale. A number of the magazines, not only those especially devoted to the house, but also those of a more general character, have brought out excellent pictures of interiors which in many cases can be utilized by the teacher in presenting the following problems. Effects of color and texture can be seen adequately only in the rooms them-

selves, though occasionally excellent reproductions of colored interior sketches have appeared in the art magazines which are worthy of a place in the teacher's collection. Probably, however, the lessons in selecting color and materials can be made most effective by using actual samples of paint, kalsomine, wall papers, textiles, etc., and by Museum study where this is possible. All means should be seized which will give the students an acquaintance with fine examples of pottery, rugs and woven fabrics so that ideals of beautiful materials and textures, and images of rich and harmonious coloring will form a background for the judgment in planning the contents and arrangement of even the humblest room.

SHEET 13

This problem is one of arranging a single wall. The illustration shows one wall from each of two rooms. While in actual experience the scheme of a room should be considered as a whole, before any one of its four walls is undertaken, yet most medium-sized rooms have a principal wall with which the other three should be made to harmonize in treatment, while at the same time, they should remain subordinate to it. Therefore the problem of arranging one or two typical walls of a room must necessarily involve a consideration of the most important points that concern the whole room.

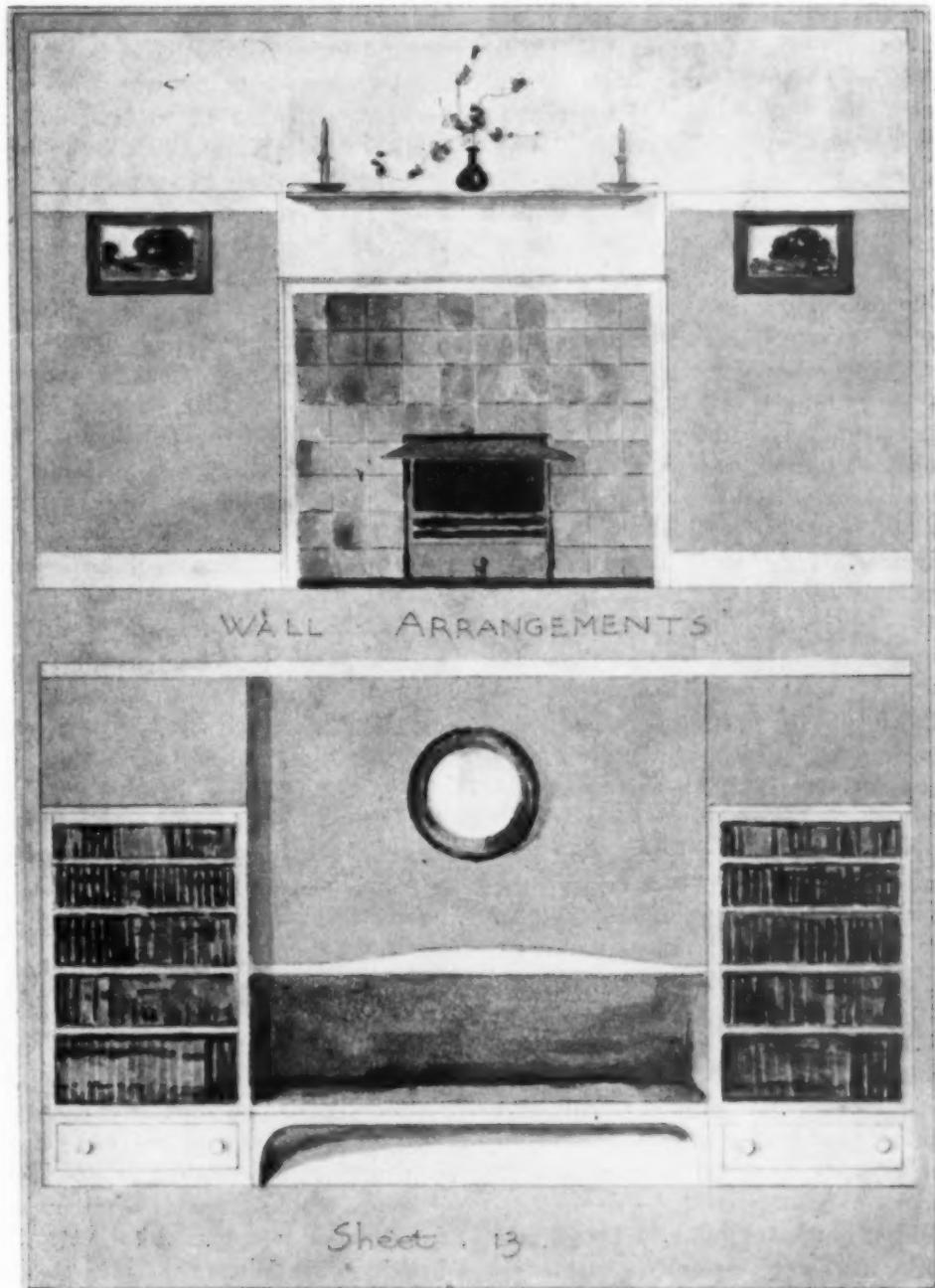
Sheet 13 may be presented to the students in one of two ways. The easier way is to give to the student a picture of a room in perspective and ask him to adapt from it one of the walls to a given proportion. While this may seem simple, it allows ample opportuni-

ity for the exercise of good judgment as to spacing and spotting. Following the picture literally will be out of the question. It is, however, always before the student as a good example, departure from which must be made with due thought.

The other method of presenting the problem is to give the dimensions of a wall to the class, and state what factors shall make up the wall arrangement. For example, the upper illustration is an arrangement of a coal grate with tiles and mantel; also pictures and mantel ornaments. The wall itself is broken by a molding and a baseboard, and color treatment is suggested. If the problem is given in this second way, the students are forced to look up the details required and thus to compare examples.

The question now arises, "how does the knowledge gained in the previous problems, apply in this design for a wall"? Let us then realize how the three considerations of *use*, *material* and *shape* should here also serve as a guide. The *use* of a wall is clearly that of a vertical barrier. It shuts us in on one side. We should then aim to preserve the feeling of integrity, the idea of vertical flatness, the sense of a clean-cut surface. This consideration should prevent us from introducing obtrusive ornament, especially that suggesting three dimensions as is the case in some wall paper designs. Pictures that cannot be hung flat against the wall surface are disturbing; and in fact the use of the wall as a support from which to hang things must be considered with the greatest care, or the wall as a whole will lose its character. The *material* of a wall on its surface is generally plaster

with wooden trim. Tile or brick in a fireplace introduces an interesting variety where the beauty of color and texture in the materials themselves is of great decorative value. In the case of plaster, generally it is considered merely as something to be covered with paper, paint or kalsomine. The wood, also, unless it has been selected for its beauty of color and grain, is regarded simply as a surface to be painted. Therefore the problem, so far as it relates to the material, is one of selecting such papers, paints, textiles, tiles (or whatever may be reasonably used) as will be satisfactory. Nothing should go on to a wall that will collect an unreasonable amount of dust, and thus certain burlaps and loosely woven fabrics are ruled out. The problem in design is one of selecting and placing the textures of the different materials so that they enhance one another and make up an attractive whole through harmony and sufficient contrast. There is no reason why elaborate pattern should not be given a place upon a wall, either in paper, in textiles or in painted decoration, provided that it takes its place as a part of a beautiful whole. Pattern, however, is not as a rule a good background for pictures. The *shape* of the wall is rectangular, and therefore the main lines which divide it should be kept at right angles, vertical and horizontal in position. The principles which were followed in working out the rug designs apply in part to a wall. However, as the wall stands always in a vertical position, it is appropriate to accentuate the sense of the vertical. So a border of the same kind at top and bottom would be unsatisfactory. Moreover, we should never



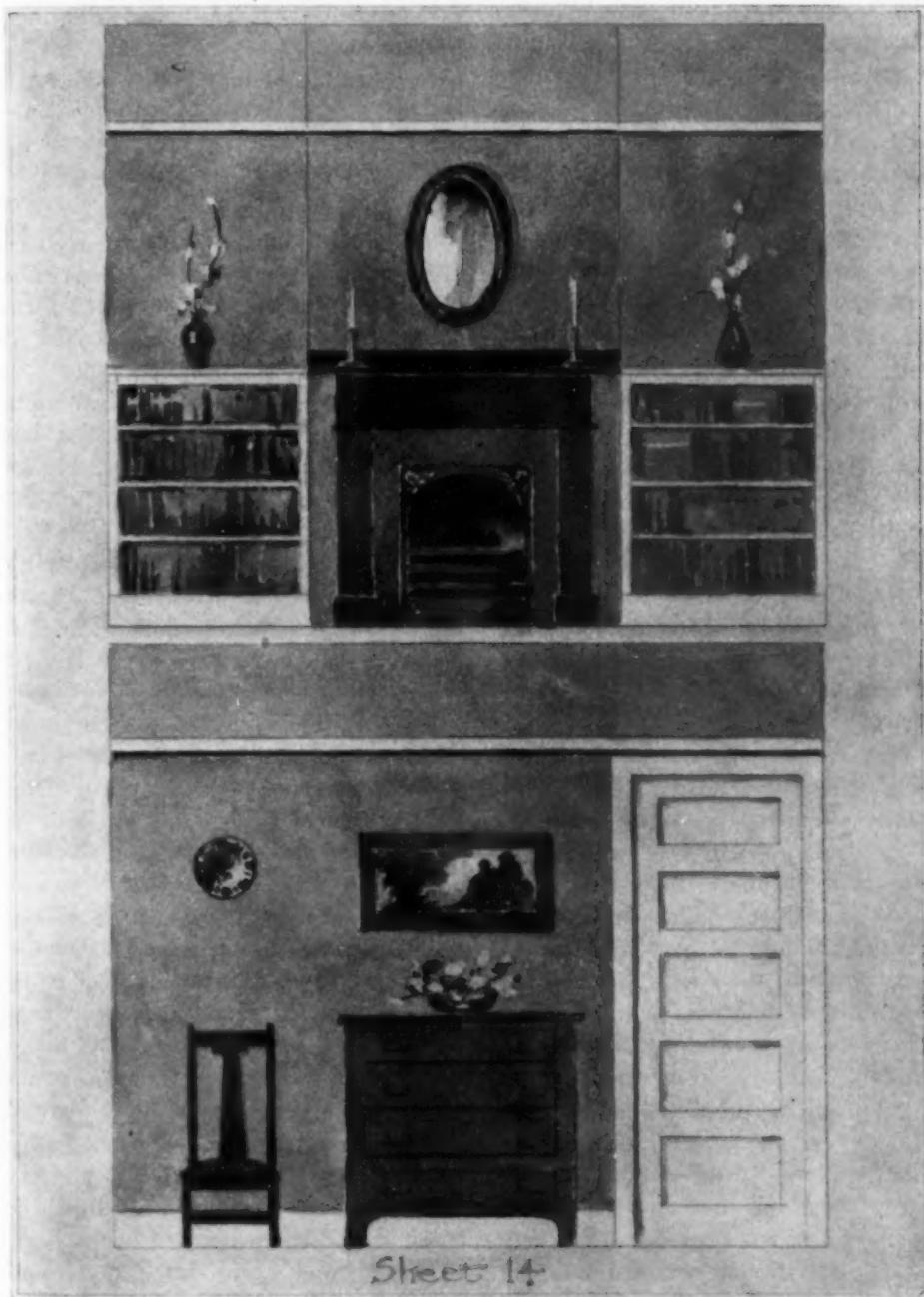
A LESSON IN SPACING, BY MR. HALL.

lose sight of the fact that a wall is one of four. While in a sense, it should be considered as a unit, each of its vertical ends must be thought of as adjacent to another wall with which it should unite harmoniously. In the present problem we are not called upon to devise patterns, for the satisfactory division of a wall into the larger spaces is the fundamental question to consider. In the upper drawing of the illustration, the first proportions determined were those of the rectangle of the mantel and the wall spaces which remained at its right and left. These three and the space given to the frieze are the four fundamental areas into which the wall is divided. It should be noted how the dimensions of these spaces are varied with the greatest care. Next came the question of the best widths for the moldings. Then the proportions of the fireplace itself with grate, ash box and hood, the breaking of surface with the square tiles, and the area of the space of wood between the tiles and the shelf are all important factors. Finally the size, proportion and position of each of the two pictures, the two candlesticks, and the vase are so many opportunities for the exercise of nice judgment. The one very free touch of the whole arrangement is the introduction of the natural sprays in the vase. While sufficient to relieve undue formality, and add another kind of interest, this touch does not interfere with the general orderly and logical character of the whole wall. The distribution of darks, half tones and lights has been carefully considered. Note, in this connection, that the fireplace itself, being the largest dark mass, remains the center of interest. An

important consideration in giving architectural logic to an interior is that of keeping alignments, wherever they are reasonable. In the upper example the molding and the mantel shelf are in line, and the pictures are hung with the tops of their frames at the lower line of the molding. Moreover, the size of the picture frames is such that the lower edges of the frames are in line with the upper edge of the tiles. The baseboard is of a width to align with the tops of the first course of tiles. In the lower illustration it will be noted that the lines of the built-in seat coincide in height with lines of the book shelves. In this second illustration the books serve the same purpose from the designer's standpoint as do the tiles of the mantel. They give interest and variety to the large spaces which they break up. The round mirror serves a similar purpose to that served by the vase and spray in the other arrangement. It introduces a decided contrast of line and serves to give a center of interest to the composition while it also relieves the formality of vertical and horizontal lines.

SHEET 14

The problem of this sheet is again the arrangement of a wall, but in this case the conditions are those imposed by some actual room. If possible, this room should be one which is to be redecorated and refurnished. Possibly some pupil in the class may know of such an imminent problem either at her own home or in that of a friend, but whether it can or cannot be arranged to have the class serve in solving such a problem, we can at least start with an actual room which allows of improve-



TWO GROUPS WHICH ILLUSTRATE THE PRINCIPLES OF GOOD ARRANGEMENT.

ment and the drawings can be made to scale. The aim is to teach the pupils how to proceed when they are confronted with conditions that are not ideal. For example, here is a room presenting walls of rather unpleasant proportions. The height of the ceiling above the floor seems too great for the other dimensions. The fireplace mantel of dark marble is not very good in proportions or in detail. In fact it looks clumsy and heavy, while the spaces at the sides and above are lacking in interest. The illustration shows what has been done in an attempt to improve the composition of the wall. The picture molding has been brought down to allow continuing the ceiling color downward on the wall. This has the effect of lessening the height of the room, and bettering the proportion of the rectangle of the wall which is to be arranged. There seems to be no good way of improving the fireplace, for the marble possesses a certain amount of beauty even though it has not been employed very judiciously. It would seem unwise to cover it up, though this might have been done had it proved too great an eyesore. Since the mantel and the wall above it extend out into the room, an excellent opportunity is offered for introducing bookshelves at the sides. These help to divert the eye from the mantel. The color scheme suggested here for the wall paper is a tan or a middle value of reddish yellow, to offset the sombre effect of the black marble. The wood work is cream white except for a tiny line of black in the picture molding introduced to repeat the note of the mantel. The mirror, framed in gold and black, and the ornaments, intro-

ducing small ringing notes of red, blue, purple, and yellow, enliven the composition. In furnishing the room, the colors in rugs, draperies and furniture would have to be very carefully considered.

In the lower illustration, the opposite wall of the room is shown. Here a bi-symmetrical arrangement would have been better to agree with the central mantel of the first wall, but we had to accept the structure of the room. The aim has been to achieve a generally balanced effect, and to carry out the lines and colors of the room which were decided by the considerations of the first wall.

If in working out these two ideals of simple and orderly arrangements have been established, the pupils will never regard a wall, be it large or small, as a surface from which it is proper to hang objects indiscriminately. A designer knows that every spot either helps or hurts a composition. Perhaps, therefore, the most practical lesson to be learned from the study of design is that nothing should be bought for a house, without considering just where it can be placed. Of course many utilitarian articles are best kept out of sight when not in use. But good taste will generally prove to be a great aid to economy; for is it not true that too many purchases are made without careful thought as to their fitness for the rooms which they must occupy? A more critical attitude will often cause the indefinite postponement of a purchase.

The lessons which have been suggested in these four articles have been chosen to cover at least by implication some of the more important principles

involved in the art of the ordinary home. High school conditions are so varied that a course of this length might prove to be either more or less than could be attempted. The number of problems chosen has no significance, and doubtless other problems might have been substituted which would have served the purpose of teaching the fundamentals of design just as well as those which have been selected. Only brief references to color have been made, but it is assumed that time will be allotted for lessons in this very important subject.

In Manual Arts High Schools much more would naturally be done with the structural side of design. An attractive field is opened in the study of furniture alone; and while but a little actual furniture designing is possible for high school pupils, enough can be done to serve as a basis for an intelligent study of some of the best historic examples. Every high school boy and girl should know the best types of Colonial furniture and their prototypes of Georgian England. This knowledge would serve as a background for comparison in judging the furniture available in the stores today.

Under some conditions, other problems in design than those connected with the home may offer a desirable series of lessons for a course. For example, if printing is taught, there is ample opportunity for a comprehensive series of lessons in design using problems directly related to lettering and type. Dress design offers another opportunity for a series of lessons in schools where dressmaking is taught; and surely this is a subject which should be included somewhere in the school course.

The fundamental principles of design remain the same, however, regardless of the great difference in the problems, and it would seem best in the limited time which can be given to the subject of design in a high school, to select frankly a limited number of typical but related problems and through them to teach, as far as may be taught, the great principles of æsthetic fitness and order which underlie good taste. Whatever the problems chosen, they should serve primarily as points of departure for the study of the large principles. The small things should be taught always with the greater things held fully in view.

"IF YOU GET SIMPLE BEAUTY AND NAUGHT ELSE, YOU
GET ABOUT THE BEST THING GOD INVENTS." —*Browning*.



PLATE XXXVIII. "THE MOWER." A SKETCH BY MILLET.

Photography and Fine Art

By Henry Turner Bailey

VI. THE SUBJECT IN PLACE

IN the Louvre, Paris, may be found the original drawing by Millet, reproduced herewith (Plate XXXVIII) from an Alinari photograph. It is so powerful a representation of a man mowing, that field, grass, and even scythe, are unnecessary. The artist at least must have thought so, for he did not see fit to draw them. The pose of the figure is so suggestive, the action is so convincing, that the observer is satisfied at once. He does not need to be told about unimportant details. Scythe or no scythe, grass or no grass, that man is mowing.

Such an achievement is beyond the power of a photographer. Nature is too much for him. His camera is too willing: its glass eye sees everything, and its gelatin brain remembers everything, with disconcerting impartiality. But nevertheless if the photographer is to produce fine art he must outwit Nature, somehow, and attempt the impossible so brilliantly achieved by Millet. The subject must explain itself, must tell its own complete story to the entire satisfaction of the observer, without waste of words.

¹Illustrations of this may be found in the School Arts Magazine for October 1915, p 122; December 1915, opp. p. 262; January 1916, p 335; March 1916, p. 473, plate XXIX.



PLATE XXXIX. "PENELope BOOTHBY."
BY SIR JOSHUA REYNOLDS.

Sometimes, as we have seen, all the accessories, all the environment of the subject, may be cut out, eliminated, by means of a solid black or white background.¹ But usually, some of the accessories are essential to the subject itself. Even Millet's mower needed his scythe snath and his whetstone. When Sir Joshua painted Penelope



PLATE XL. A MOTHER. BY J. W. ALEXANDER.
From a Copley Print, copyright by Curtis & Cameron, Boston, Mass.

Boothby (Plate XXXIX) "Waiting to go to ride," as the children always assure us, he gave her an outdoor background. It helps to tell us how eager

she is. She could not wait behind closed doors! She must be out where she could climb in, the moment the carriage arrived.* When Alexander

*The children now assure their teachers that Penelope is waiting for an automobile.

painted "The Mother and Child" (Plate XL) he wanted us to think of them as at home. Therefore he represented them indoors. But notice how little these artists tell us beyond the two main facts, outdoors and indoors. We cannot determine the kind of trees in one, nor the pattern of wall paper in the other. Only so much of the surrounding detail has been utilized as the artist thinks necessary to give the idea. The background is there, it has not been eliminated, it contains details which are essential to an understanding of the subject, but it has been *subordinated*. Its details have been so treated that they do not get in the way. *Subordination of accessories*, is therefore the second method by which the photographer may insure for his subject first place in the picture.

This is easier said than done. But under conditions that can be controlled at will, as for example, in indoor effects, success is within reach of any thoughtful and patient photographer. Consider such a fine piece of work as that reproduced in Plate XLI, a bouquet of wild flowers by Mr. Mergenthaler. A dull-colored, rough-surfaced jar of adequate size and pleasing shape, holds the well-arranged branches. The jar stands on a table whose surface is somewhat broken up by the natural grain of the wood. On the table a few leaves and flowers have fallen, adding another



PLATE XLI. VIBURNUM FLOWERS.
BY A. E. MERGENTHALER.

bond of sympathy between the subject and its environment. "Wild Flowers Indoors," the picture might be called.

Now look at Mr. Mann's picture of Hollyhocks outdoors. (Plate XLII). What a splendid vigor of life it exhibits! The supreme center of interest is that cluster of perfect blossoms, central, near the top. The casing of the French window "happens" to accent still further this part of the picture; but its geometric surfaces, so free from



PLATE XLII. HOLLYHOCKS. BY H. C. MANN.

detail, in no wise rival the charming flowers near by, in fact they make the exquisite forms and colors of those flowers more evident by contrast. Were this clump of hollyhocks isolated, had the background of dwelling house been removed, the picture would have lacked half its charm. This queenly flower has always been associated with happy homes, and always should be.

The management of outdoor subjects to secure a proper subordination of the accessories is not an easy task.

The best plan of attack is "watchful waiting." Passing cloud shadows, rain,

fog, and twilight are often good helpers. They sometimes "lay in the background" with astonishing skill. I recall an experience I once had with a young holly tree that stood in a clearing in a New England wood. It was loaded with bright red berries, which ought, I knew, to come out dark and snappy in the print. I tried it over and over again, always with the same disappointing result. The tree would not come away from its background of other trees. At last, one densely foggy morning it occurred to me to try once more. The fog did the trick. My background



PLATE XLIII. THE FAIRY DWELLING. BY W. C. BAKER.

appeared as a soft gray silhouette against which the sparkling holly stood out bravely.

Plate XLIII, the "Fairy Dwelling," from a photograph by Mr. W. C. Baker of Ithaca, New York, shows that the snow may be the chief factor in subordinating obtrusive detail and creating the contrast necessary at the center of interest to command the attention. This plate suggests also that the focusing and the amount of "stopping-out" by means of the diaphragm have much to do with achieving success. Look at Plates XXXIX and XL again. Notice how indistinct the detail is near the edges of the picture, and how well defined it all is at the centers of interest. Notice how slight are the contrasts of

dark and light near the edges, and how much sharper they are at the centers of interest. A similar centering of accents may be observed in Plate XLIII. Without this the picture would have been a failure.

The view-taker may demand a plate "focussed all over," but the maker of pictures knows that an "old fashioned lens" may be best, after all, for securing that subordination of accessories which may be absolutely essential to the success of his work of art. A better illustration of this could hardly be found than "The Bride," Plate XLIV, a photograph by Mr. R. W. Johnston of Chautauqua, N. Y. Many a bride has secured a picture of her wedding gown, or of her bouquet, or of her mood



PLATE XLIV. "THE BRIDE." BY R. W. JOHNSTON.



PLATE XLV. "RUNNING UP THE DORY." BY NAT. L. BERRY.

"Descending the Staircase"; but few indeed have been so fortunate as this sweet girl, in securing a picture of *herself* of almost unrivalled beauty. Every inch a bride, her face is of first importance; and where every feature is lovely, her eyes are supreme. The photographer, by skilfully subordinating the accessories, forces the observer to follow Emerson's advice to the one searching for Love himself:

"Leave his weeds and mark his eyes,
All but these he can disguise.
In the pit of his eye's a spark
Would bring back day if it were dark."

The eyes of a bride are more eloquent to her lover than all possible spoken words. They are the center of interest in this portrait—a veritable masterpiece of fine photographic art.

Plate XLV is from a remarkably fine photograph by Mr. N. L. Berry of Concord, Massachusetts. Mr. Berry is an artist who finds the camera of assistance in painting. "It faithfully preserves source-material for use in composition," he says. In his hands the camera often does much more than that. Here is a pretty good picture: "Running up the Dory." Test it by comparison with "Penelope Boothby," and the "Mother and Child." Around the edges no sharp contrasts appear, no obtrusive details. At the center are clean-cut drawing, brilliant contrasts, and significant action. The sun happened to be in the right place. Happened? Yes; pictures are always happening that way *before the seeing eye*.

The successful picture-maker carries with him always an informed eye, an eye that knows what it seeks, and recognizes instantly the advent of that orderly dance of circumstance, that melodious singing together of things that we call the Beautiful.

The Preacher said in the book of Ecclesiastes, "He hath made everything beautiful in his time." The artist watches for that supreme moment. Do you recall Whistler's word about that in his "Ten O'clock"?

"To say to the painter, that Nature is to be taken as she is, is to say to the player, that he may sit on the piano.** Nature is usually wrong: that is to say the condition of things that shall bring about the perfection of harmony worthy a picture is rare, and not common at all. * * * The sun blares, the wind blows from the east, the sky is bereft of cloud, and without, all is of iron. The windows of the Crystal Palace are seen from all points of London. The holiday maker rejoices in the glorious day and the painter turns aside to shut his

eyes. But when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairy-land is before us; then the way-farer hastens home; the working man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master—her son in that he loves her, her master in that he knows her."

In pictorial beauty there is always a soloist. Sometimes that soloist sings alone, but more often he is accompanied by those who hum-in a background of harmony, sustaining, re-enforcing, interpreting the melodious theme.¹ Sometimes, however, the theme is the leading part in a chorus. But that is another story, demanding another chapter.

I shall have very little to say about the subjects of pictures—partly because you can find out for yourselves what subjects interest you; but mostly, because the subject of a picture has so little to do with its beauty as a work of art. For it is the view of a picture, as being a work of art, that I shall try to keep before you.

ESTELLE M. HURLL.

¹Illustrations of this may be found in the School Arts Magazine for October 1915, p. 128; November 1915, pp. 154, and 155; December 1915, p. 234; February 1916, pp. 402 and 405; March 1916, pp. 477 and 479.

Beautiful Pictures to Enjoy

Mrs. Estelle M. Hurl

Note: The aim of this department is to promote the appreciation of art by practical helps in the study of pictures. Readers are cordially invited to co-operate in the work by making suggestions, asking questions and sending in answers to the Questions for Discussions. Address all correspondence to Picture Department, School Arts Magazine, 120 Boylston St., Boston.

Landscape with Figures Subordinate



Mrs. Estelle M. Hurl

At what season of the year are landscape pictures most appealing? When the outer world is clothed in a glory of verdure, or when nature is asleep and the outlook hard and forbidding? For my part I am free to confess that I like my landscapes best in winter. It is then that I most need them. In my living room is a lovely Vermont river view which I scarcely notice in the spring and summer. The outdoor interests so absorb me that I have no time and thought for it. But from December to March, when I am shivering indoors, I love to look at my picture and dream of the soft spring days to come. Now the methods of school picture work are on a basis of their own. I find that it is a widespread custom to arrange the subjects to correspond to the season of the year, bringing spring landscape into the spring months. There are some very good reasons for this plan. The landscape study connects closely with the nature work and each is handled

better in relation to the other. The pupil can turn directly from art to nature, testing the picture by comparing it with the "real thing." But supposing that a class makes its first study of a given nature picture in the corresponding season, will it not be a pleasant thing to review that study six months later? Having presumably another teacher, the picture will take on new meanings both from the change of season and a different interpretation.

Before showing any landscape picture to the children a teacher might prepare the way by some sort of preliminary nature quiz. Here is a suggestion for a program:

Suppose you should sleep months and months and months like the Sleeping Beauty, or years and years and years like Rip Van Winkle, and then should wake up and look out of the window. Would you know what season of the year it was if there was no one to tell you? Could you tell by the looks of things? What things would you look at, the ground? the water? the trees? the sky?

At what season can you best see the trunk and branches of the trees?

At what season are the branches hidden by the leaves?

How much can you see of the branches when the leaves are half grown? What season is this?

What is the first sign on the tree that the leaves are coming?

How large are the first leaves? When do they grow to full size?

How do they look in midsummer? in the autumn? What is the color of the leaves in spring?

How does the color compare with that in summer? in autumn?

An experienced teacher will no doubt be able to enlarge this list very much, bringing out various points in the changing aspect of fields and sky and water. A pupil who can answer such questions intelligently ought to be able to tell at once whether a landscape scene represents spring, summer, autumn or winter.

There are many beautiful landscape pictures of spring, and examples may be found in all three classes of the art which I have previously defined—

(1) Of subjects in which figures predominate, there is Mauve's "Spring," in which the flock of sheep are the first interest, or 'Millet's "Potato Planting," which is a scene of spring labor. Numerous scenes of ploughing and sowing come into this class.

(2) Of subjects in which figures are subordinate, there are many famous works by Corot, like "Orpheus greeting the Dawn," and the "Dance of the Nymphs."

(3) Of subjects without figures—pure landscape—some of our own American painters give us the finest examples, as Inness, Bolton, Jones and Tyron.

Let us take for our spring picture study in this series, a famous work by

Corot, illustrating the second class of landscapes in which figures are introduced but are kept subordinate. The original painting is in the great gallery of the Louvre in Paris, and is variously known as "Spring," "The Lake," or "Souvenir de la Morte Fountaine." Some one may ask just here, "Why all this fuss over Corot, and why must we go to France for our subject?" The fact is, Corot is ranked by foremost art critics as the greatest of all landscape painters. So it is a good plan to begin at the top even though we may not be able to explain to our young people what qualities constitute his greatness. In after years some of our pupils will surely appreciate what we have done for them in inculcating a youthful taste for Corot.

Now look at our picture and analyze it a little, asking ourselves of what elements it consists, and distinguishing the important ones from the secondary. What are the biggest things in the composition? Surely the lake and the tree. About what proportion of the entire space is occupied by each one? We find that the space is about equally divided between these two features. The lesser things are the bent trees, the group of young girls, and the small tree (or shrub) at the left edge. What idea of the age of the tree do we get from its size? It must be very old with this huge trunk and large branches. What effect have the winds had upon the shape of the tree? They have bent the trunk in the direction of the lake. What can you see on the farther side of the lake? Any land? Houses? Trees? Really nothing, except the vague, dim outline of a tree. Why did

the painter leave this distant portion of the picture so hazy? There may be many reasons. One is because he

(or veils) instead of concealing them? This is the feathery stage of leafage which we see in the springtime when the



"SPRING," BY JEAN BAPTISTE CAMILLE COROT.

wished nothing to distract our attention from the beauty of the one great tree in the foreground. Another is because this is precisely the atmospheric effect surrounding small bodies of water at certain seasons and at certain hours of the day (morning and evening). The best reason is the most difficult to put into words, because it expresses the poetry and mystery of nature. Now what is there in the picture which gives us the sense of springtime? Is it not, first of all, the fine definition of the branches and stems of the tree, and the delicacy of the foliage which drapes

structure of the tree is still visible in all its strength and beauty. We see also that the grassy bank is covered with a growth of spring wild flowers which the young girls have come out to gather.

These two features of the vegetation—the thin leafage and the blossoming bank—are proof positive of the season. Could we see the actual painting from which our print is derived we would have still further evidence of the spring in the color and the atmospheric effects. Perhaps, too, the painter meant to suggest this season by the presence of

these girls who are in the springtime of life. They belong to the scene as naturally as the flowers. Even the mist over the lake may be taken by an imaginative person as a subtle symbol of spring—the season which contains the possibilities of so many beauties which are for the moment veiled from us.

But after all we come back to the tree as the veritable incarnation of the spring—the union of the old and the new—with its old, old trunk and the tender new leaves—of spring which is as old as the world yet new every year. Can you identify the tree? What trees grow in damp earth near the water's edge? The willow and the alder. Learn what you can of these two trees and compare the description with the appearance of this tree by Corot.

It remains to notice the rather bare, bent tree at the left. This is probably a birch—notice some characteristic markings on the bark. The curve of the trunk duplicates the line described by the main trunk of the other tree, but the absence of branches and its very scanty tufts of foliage are in striking contrast to the luxuriance of its neighbors. This, then, was Corot's artistic device for emphasizing the characteristics of his giant tree both by repetition and contrast. You know from your work in drawing that these are two important principles in design. Corot was fond of using this curious sort of bare, bent tree as a foil to a fine tree. If you have a Corot collection you will be interested to look up this feature. I have four examples of it in my own collection, besides this one.

What are the young girls doing in the picture? They seem to be a sort of

Maying party: the tallest one is reaching up to gather a branch from the birch, while a little one is looking on, and a third is plucking flowers. There is no story interest in the group, the figures serve a decorative and perhaps symbolic service, as a part of the lovely panorama of spring. We mention them last because they are subordinate, whereas in a picture like our previous study of Van Marcke's landscape we began with the figures (cattle) as they predominate.

The structure of the picture is an interesting study for more advanced pupils. It will be seen that the space is divided diagonally between the two leading features, and an effective contrast is produced between the dark triangle at the right and the light triangle at the left. The bent tree cuts across the light space to avoid making too crude a contrast.

After introducing a class to Corot through the study of prints, the teacher should seize the first opportunity to take them to some collection where they may see an original Corot and get some notion of the characteristic green and gray harmonies which make his landscapes so poetical and unique. In photographs, a silver-gray print suggests the Corot color quality far better than the sepia tint of a carbon photograph.

BOOKS OF REFERENCE

Note: Corot was a French painter, 1796-1875, of the Barbizon school, contemporary with Millet.

Barbizon Days. Charles S. Smith.
French Art. W. C. Brownell.

The Artistic Anatomy of Trees. (Rex Vicat Cole) has valuable plates illustrating the appearance of various trees which can be

compared with Corot's tree in this picture. The chapter on "Trees Seen Against the Sky" gives a wonderful insight into the problems of tree painting and helps us to realize Corot's greatness in making "pattern" of leafage.

Twelve Great Paintings, by Henry Turner Bailey, includes a beautiful interpretation of our picture which should be held in reserve as a climax of the study. Mr. Bailey opens our eyes to the hidden meanings of the Spring and gives an exquisite description of the color scheme.

PICTURE STUDY CORRESPONDENCE

It is a pleasure to be of service to any one who is interested in picture study as individuals or in classes. I have furnished lists of subjects suitable for eighth grade work for

the North Grammer School, Waltham, Mass., and for a grammer school in South Hadley Falls, Mass. Much appreciation is expressed by teachers in regard to the work of the department.

From the public schools of Kalispell, Montana, comes a call for help in studying the list of pictures assigned. I have gladly replied with information about our picture department and some of the methods of picture analysis, books of reference, etc. In the Montana list I note a lack of variety such as too often characterizes the selection for school use. Experience will surely remedy this defect and I hope that the work I am here carrying on will do something toward enlarging the scope of the study in some of the schools. Further correspondence along these lines is heartily welcomed.



*There is nothing in landscape so difficult to paint well as tree forms against the sky, except the sky itself. * * * An artist is confronted at every turn with his shortcomings. He must make it fit by the light of the sky he has painted. He wishes to make it decorative, but fears to convert it to a flat pattern. He would like to show how beautiful it is in every detail, but must keep it grand and effective as a whole. He despises himself if he cannot show the character of its species, but he knows this is not his chief object in painting.*

REX VICAT COLE.



Good Ideas From Everywhere

TO OUR READERS:—This Department aims to present each month the most helpful suggestions at hand. Topics called for in good courses of studies, projects that have proven their value in the schoolroom, original work by children, are here illustrated and described. If you will send to our office the course of study you use, with topics that you would like to see illustrated indicated by a check mark, we will endeavor to take them up in order in this department. But please remember that we must have your request for help at least three months in advance of publication, that our answer may appear on time. We welcome Good Ideas, and will pay for original material that we can use.

—THE EDITORS.

QUOTATIONS FOR USE IN MAY

SELECTED BY. ABBY P. CHURCHILL

Lads and lassies, all are gay,
For this is nature's holiday.

May Day—Wolcott.

Here is May, sweet May—all love her!

* * * *

At her voice, the woodlands ring
With the music of the spring.
Fast the brooklet runs to meet her,
Leafy springs bend down to greet her.
Listen now! She comes this way.
Bud and blossom! 'Tis the May!

Harriet F. Blodgett.

With shimmer of dancing waters,
With rustle of rippling leaves,
With seed in the furrow sleeping
That shall later be bound into sheaves,
Comes May in her 'broidered raiment,
Comes May with her exquisite days.

Margaret Sangster.

Among the changing months,
May stands confest
The sweetest, and in fairest colors dressed.

Thomson.

Skies are glowing in gold and blue;
What did the brave birds say?
Plenty of sunshine to come, they knew,
In the pleasant month of May!

She calls a breeze from the South to blow,
And breathe on the boughs so bare.
And straight they are laden with rosy snow,
And there's honey and spice in the air!

Celia Thaxter.

All the birds and bees are singing;
All the lily bells are ringing;
All the brooks run full of laughter,
And the wind comes whispering after
What is this they sing and say?
"It is May!"

* * * *

Why are all the water-bugs
Donning roller-skates?
And the solemn lady-bugs
Dozing on the gates?
Why do all the meadow brooks
Try to run away
As though someone were chasing them?
Bless me! this is May.

R. M. Alden.

A blue-bell springs upon the ledge,
A lark sits singing in the hedge;
Sweet perfumes scent the balmy air,
And life is brimming everywhere.
What lark and breeze and bluebird sing,
Is Spring, Spring, Spring!

Paul Laurence Dunbar.

Birds in the tree-tops are singing, birds are
at home in the eaves.

* * * *

Not a brook but is merry to madness, not a
river but sings of the sea,

* * * *

Wherever we turn there is beauty;
Wherever we look there is love,
And green is the grass in the May-time,
And blue is the heaven above.

Margaret Sangster.

MAY PROJECTS FOR ALL GRADES

NOTE: While these projects are not arranged specifically by grades, they are arranged in order of difficulty, the most elementary first, that teachers may be able to select the more readily such projects as in their judgment would come within the powers of their own pupils.



PLATE I. A DRAWING FOR COLORING. BY JOSEPH McMAHON.

OUTLINE DRAWINGS like the one shown in Plate I by Mr. Joseph McMahon, are always of intense interest to the little folks in the kindergarten or primary grades. This drawing is suitable for copying on the blackboard in outline. The children should then be allowed to color it with chalk. Some teachers will be more successful if they make a color drawing of this nature before the children on a large sheet of manilla paper.

The Plate on the next page shows a series of paper cuttings arranged and mounted by Miss Margaret Seaver of the Boston Froebel Club.¹ Fig. 1 represents a flower made from an orange circle, a stem cut from one piece of green paper, and two leaves cut from green paper. The cuttings were grouped and then pasted on a black background. Fig. 3 is a flower border made by repeating two yellow circles, two green stems and three green leaves with smooth edges. Fig. 2 shows a border where the green leaves have been slightly notched, and the orange flower has a yellow center. Figs. 4, 5, and 6 display more elaborate cuttings. The flowers are made from half circles, whole circles and the two kinds combined in various positions. Black coated paper is used for all the mounts.

¹Miss Seaver (address 319 Marlboro St., Boston) is the chairman of the Editorial Committee of the Boston Froebel Club. This committee will furnish timely projects for the youngest children during 1915-16.—EDITOR.

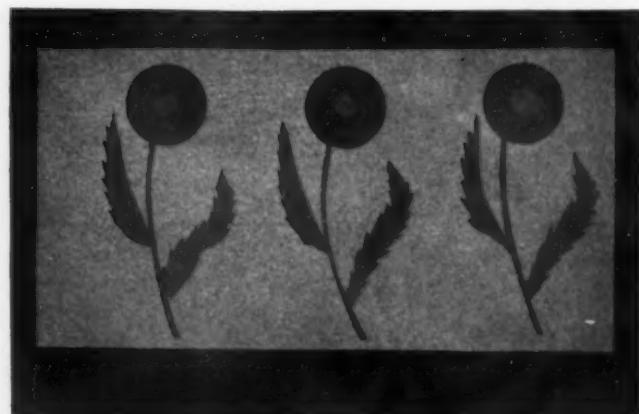
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FLOWER FORMS

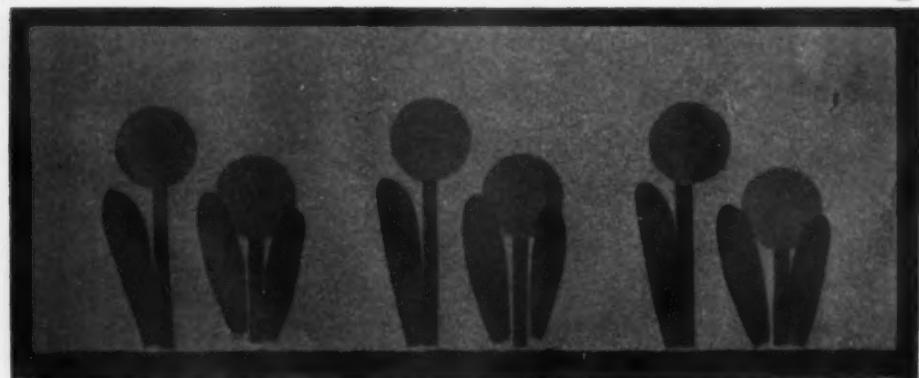


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6



DECORATIVE PAPER CUTTINGS FROM FLOWERS.

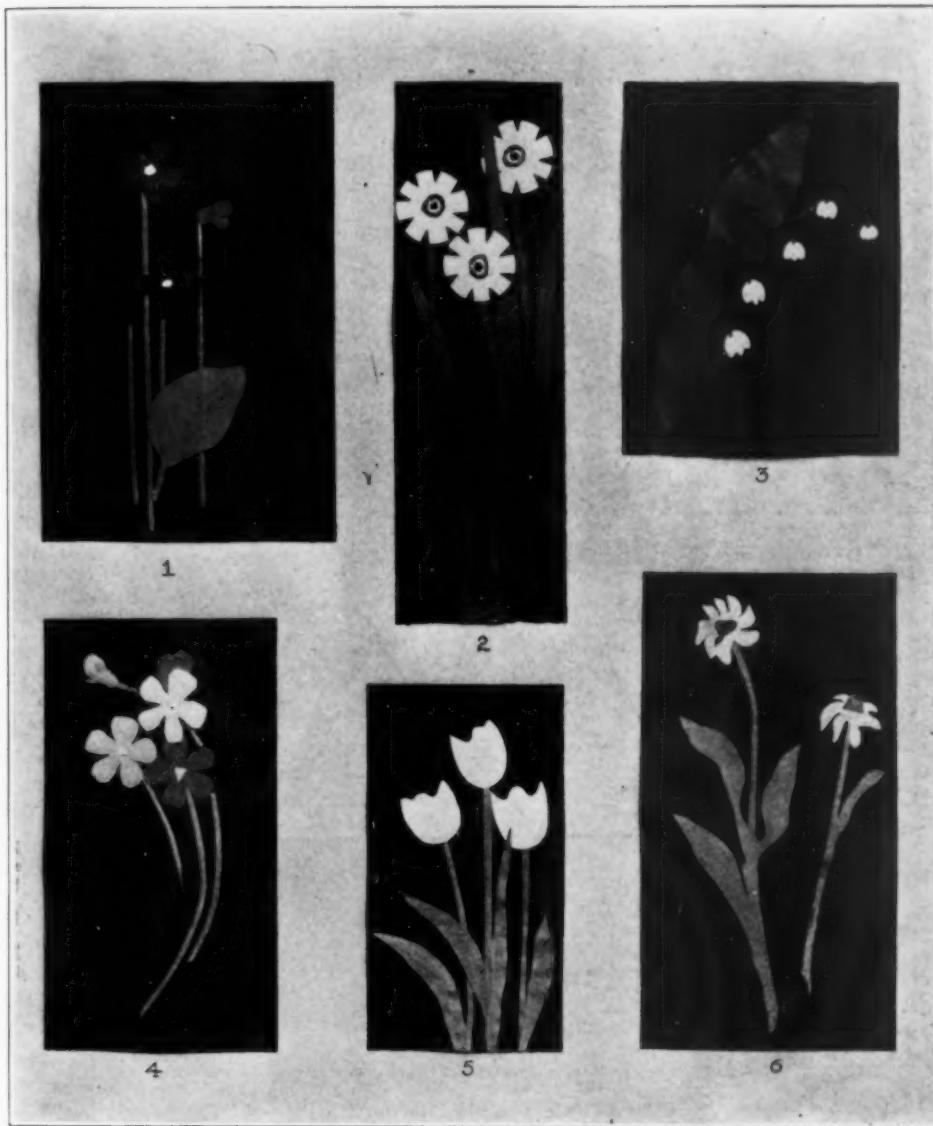


PLATE III. FLOWER CUTTINGS MADE FROM NOTCHED CIRCLES.

THE FLOWER CUTTINGS in Plate III were made from whole circles modified by trimming, snipping and notching. In Fig. 1 the flowers are cut from blue paper with white centers. Fig. 2 shows a group of yellow flowers wherein each one has been notched to make eight petals. A black spot with a green ring around it is used as a center. Fig. 3 is a simple spray of lilies-of-the-valley. Fig. 4 is a group of violets. The flowers have been made from three tones of violet-coated paper. Each one has an orange center. Fig. 5 shows three yellow tulips, and Fig. 6, two black-eyed-Susans cut from orange paper. In each instance the leaves have been cut from green paper.

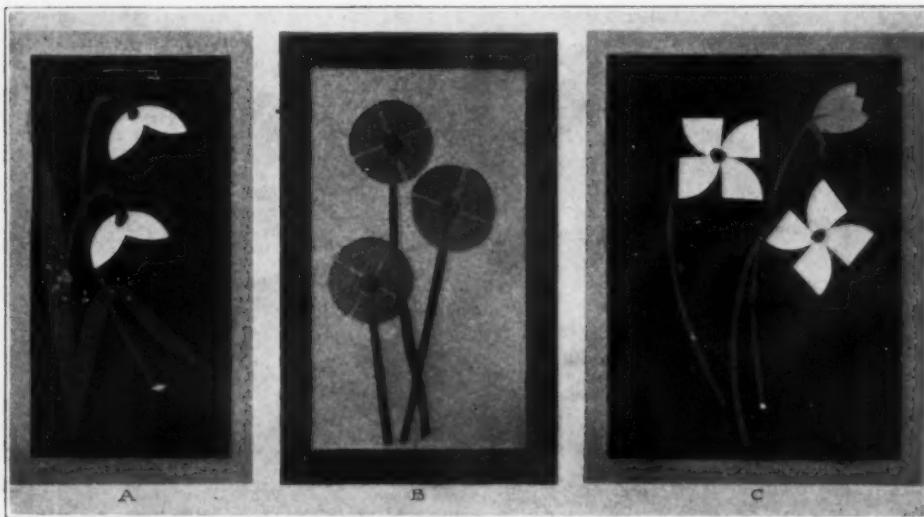


PLATE IV. FLOWERS GROUPED FROM QUARTER CIRCLES.

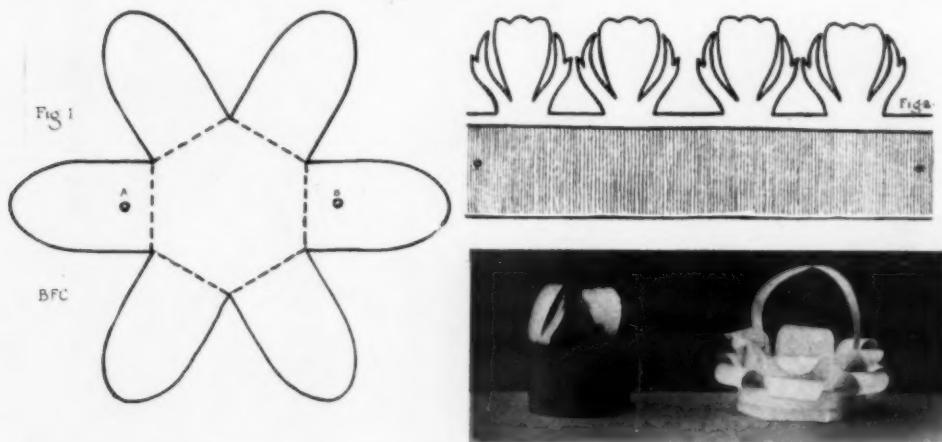


PLATE V. TWO PATTERNS FOR MAY PROJECTS FROM THE BOSTON FROEBEL CLUB.

PLATE IV exhibits three flower groups made from quarter-circles. The flowers in A are cut in two parts, those in B are cut in four equal parts from yellow paper with a small orange circle as a center. The flowers in C are cut from three tones of blue paper, and each petal is arranged with a curved edge opposite a straight one. Teachers who prepare lessons of this type should study very carefully the natural growths of flowers.

THE PRIMARY CONSTRUCTION shown in Plate V was sent to the *SCHOOL ARTS MAGAZINE* by the Boston Froebel Club. Fig. 1 is a pattern for a May basket. In describing this project Miss Seaver writes: "Fig. 1 is a pattern about 8" in diameter to be traced and duplicated for cutting. The two patterns are folded on the dotted lines and then placed one inside the other. Next, cut a strip of paper 11" long by $\frac{1}{2}$ " wide. This is to be fastened around the outside as shown in the picture to hold the two parts together. Cut a strip $8\frac{1}{2}$ " long by $\frac{1}{2}$ " wide for the handle.

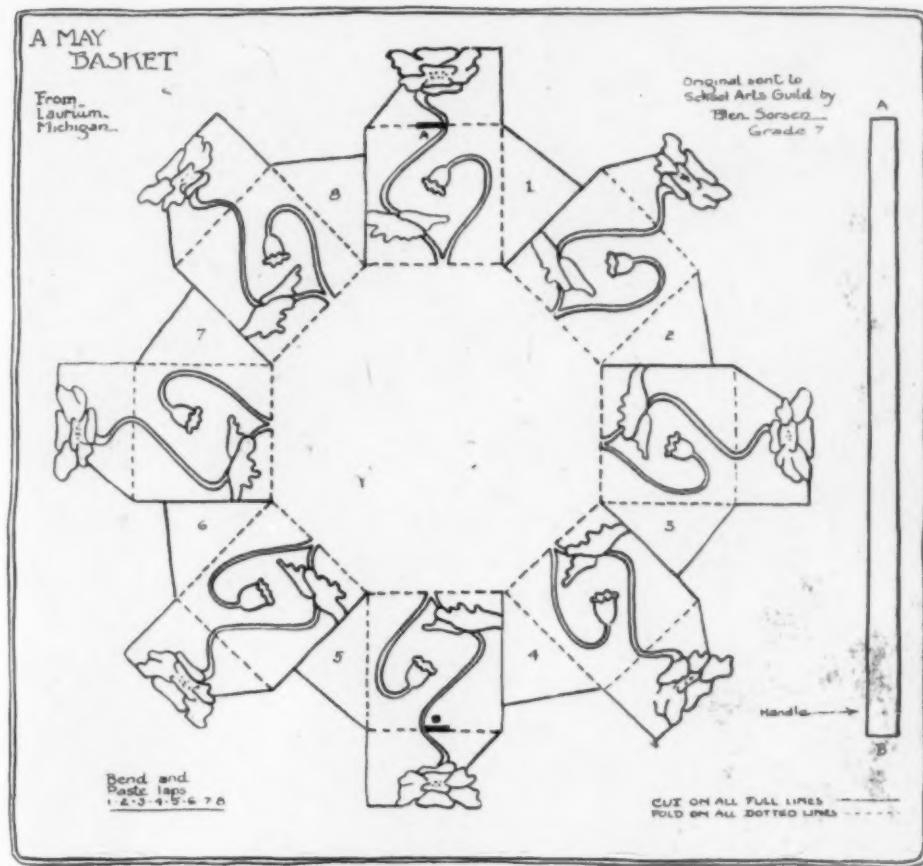


PLATE VI. DESIGN FOR A MAY BASKET. BY ELLEN SORSEN.

Fasten outer strip and handle by wire shanks, one on each end of the handle. A and B in Fig. 1 show the position for fastening the wire shank. Fig. 2 is a simple border pattern to be colored, cut, folded, and fastened as seen in the picture.

THE MAY BASKET in Plate VI was sent to the School Arts Guild sometime ago as a contribution to a contest. The pattern was drawn by Ellen Sorsen a fourteen-year-old girl in the Briggs School, Laurium, Michigan. This plan with some modifications can be used by teachers of primary grades. In the original from which this drawing was traced, the flowers were colored with crayons. After the pattern has been drawn and cut, fold each part on the dotted lines as indicated. Cut a strip A B for the handle and fasten it in the two slots A B, pasting the ends on the inside.

CIRCUS DAY has been somewhat characterized in Plate VII made up of five of the usual children's favorites. Miss Alice Harris, Supervisor of Drawing, Princeton, N. J., sent the following note with the contribution: "I am enclosing some clowns that were made for our third and fourth grade circus under the direction of Miss Wakefield. The children drew the usual poorly proportioned, grotesque figures such as children of that age make when they attempt the figure. But as one youngster said, 'That's the way clowns look!' Each figure was colored with crayons to represent the different costumes."



PLATE VII. FREE CUTTING BY THIRD AND FOURTH GRADE CHILDREN
DURING CIRCUS WEEK, PRINCETON, N. J.

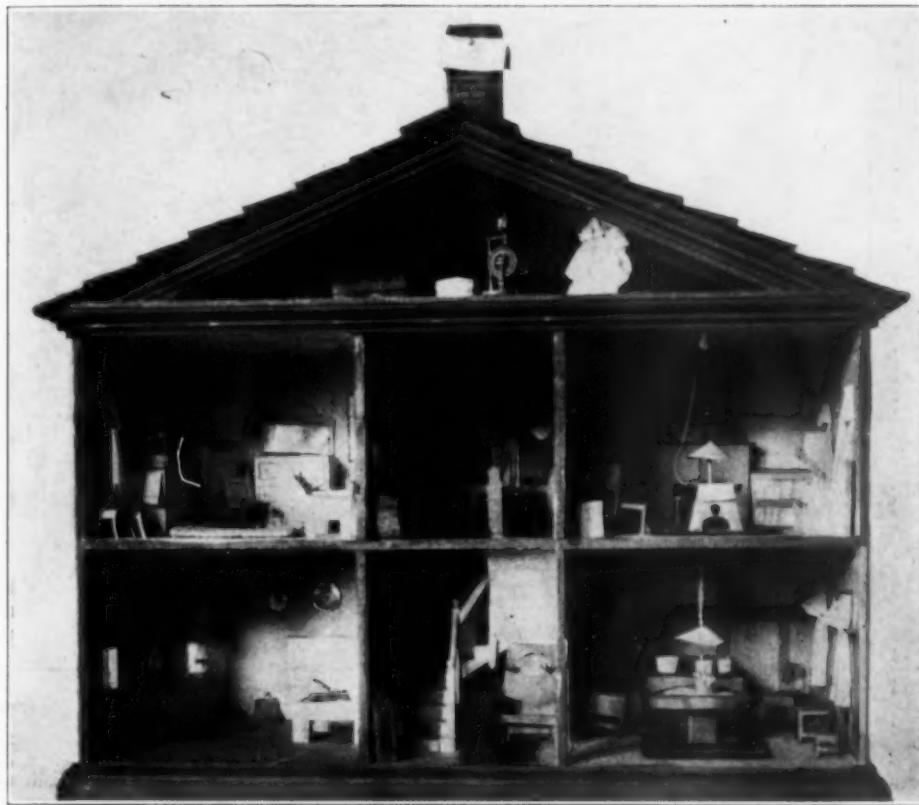


PLATE VIII. THE HOUSE OF THE THREE BEARS. FURNISHED COMPLETE
BY CHILDREN OF THE FIRST GRADE, HARTFORD, CONN.

PLATE VIII comes from Mr. Solon P. Davis, District Superintendent of Schools, Hartford, Conn. He describes the work as follows:

"The furnishing of the 'House of the Three Bears' represents the class lessons of children of the first grade of the Henry Barnard School, Hartford, Conn., for the winter term, 1914-15. Their lessons in color harmony, design, pictorial drawing, construction and weaving were applied to the problem of furnishing a home in which they were deeply interested. One room was assigned to each of our six first grades; the attic was opened for contributions from any of the children, whether made by them or not.

"The aim was to produce a good example of tasteful, attractive rooms, in which the colors of the furnishings would be restful. Brown, in different tones, was the dominating color for the three rooms on the lower floor, kitchen, hall, and dining room. On the second floor the bedroom was furnished in gray and light blue, the hall was in brown with red and black in the border of the rug; the living room was in green.

"The furniture was made by folding, cutting and pasting construction paper in class lessons. The rugs were woven in Germantown yarn on wooden looms. The pictures on the walls and border designs for wall papers and rugs were executed in the drawing lessons. The curtains for the windows were made of tissue paper. The problem was an interesting one for both teachers and pupils and well worth the time spent upon it. The teachers, averse to the project at first, became

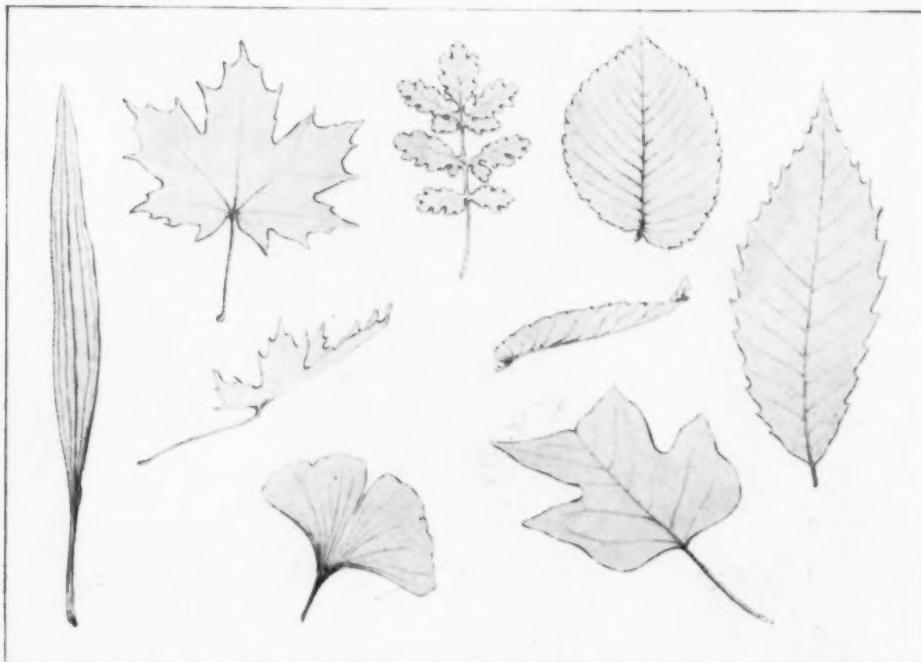


PLATE IX. DRAWINGS THAT EXPRESS THOUGHTFULNESS AND DELIBERATION.

interested and enthusiastic as the work progressed. The children enjoy the house as much as they did when it was constructed and now make class visits to it for study.

"The entire work was done under the director of Mrs. Caroline R. Watson, Manual Arts Supervisor at the Henry Barnard School."

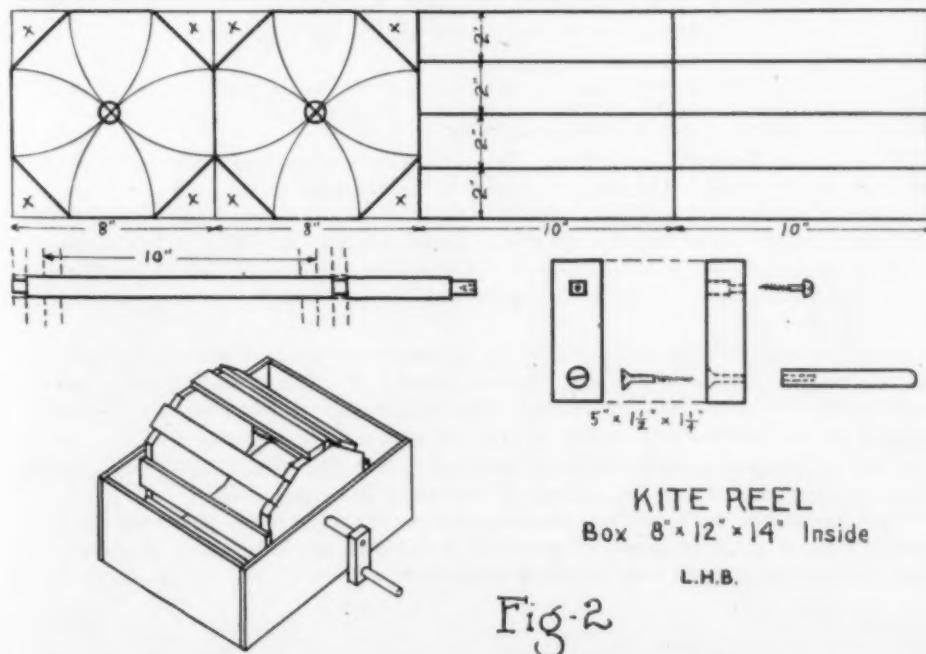
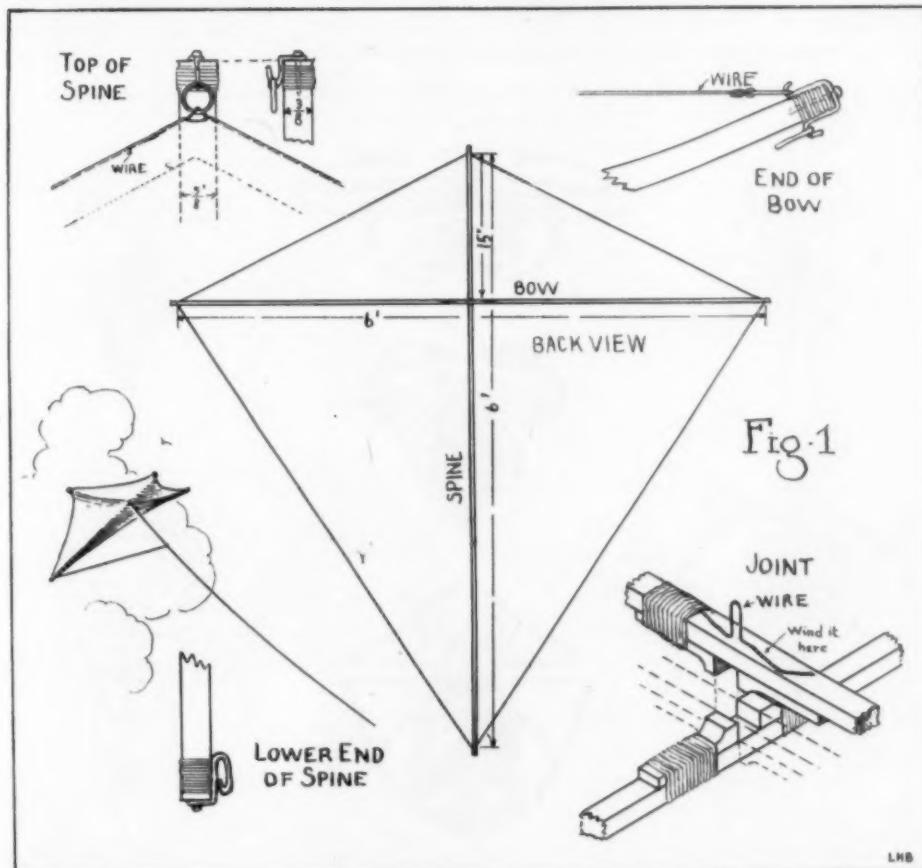
LEAF DRAWING such as that illustrated in Plate IX assists in developing a keener observation for details, and greatly facilitates one's power to express ideas graphically. Notice how carefully the shape of each leaf is planned, and how accurately the ribs and veins are drawn. Observe the character of the edges. How well the two foreshortened leaves are expressed.

The drawings from which this Plate was made came from Prof. Walter Sargent of Chicago University.

THE KITE AND REEL which appear opposite were made especially for THE SCHOOL ARTS MAGAZINE³ by Lawrence Bailey who has described their construction as follows:

One of the simplest and most graceful fliers is the ordinary tailless bow kite. The drawing opposite in Fig. 1 shows most of the details of construction. The materials used are "percaleine" or "cambric," picture-wire, and any strong, straight-grained wood that is not brittle. Make the cloth cover first and fit the spine and bow to it. This insures a good fit. The harness to which the kite-line is attached, is fastened to the loop of wire shown in the detail of the joint. This loop protrudes through a buttonhole in the cover, and is made of stiff iron wire, as are the various other hooks and rings. The short piece of the harness is equal to half the width of the kite, and the long piece is a little longer than one of the long edges of the kite. The amount of curvature needed in the bow depends upon the wind.

³The Editors wish to call attention to an error in the March number of THE SCHOOL ARTS MAGAZINE. Page 506 gives a paragraph describing a tailless bow kite and is not accompanied by the necessary diagram. The text is reprinted in its proper form above with drawings on the next page.



A TAILLESS BOW KITE AND A WOODEN REEL. DESIGNED BY LAWRENCE H. BAILEY.

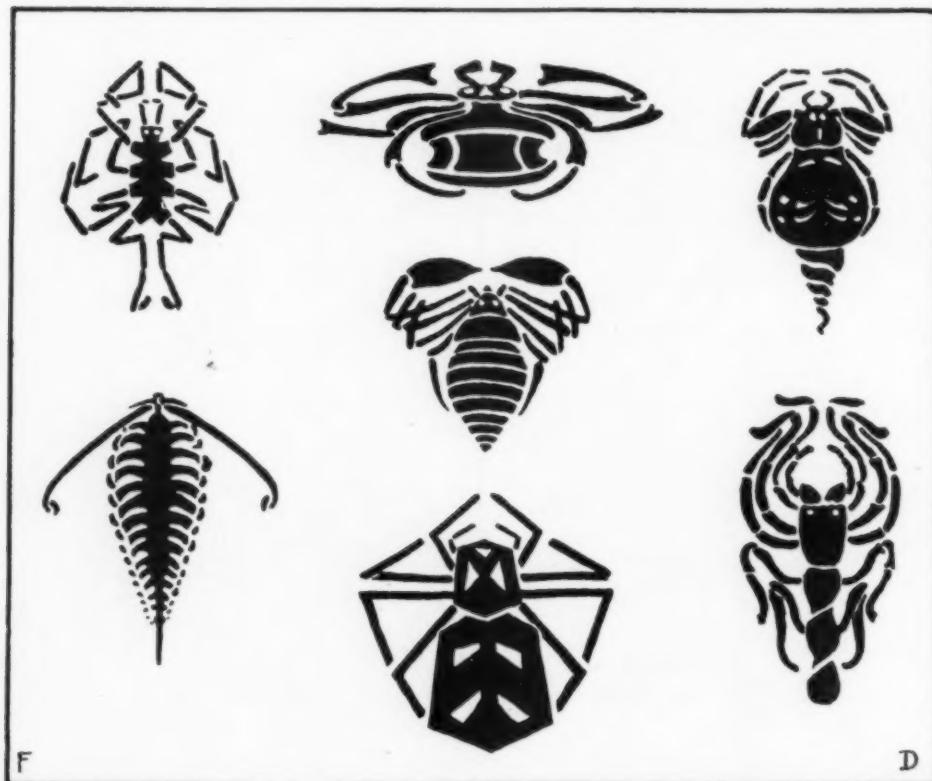


PLATE XI. DESIGNS FROM INSECT MOTIFS. BY FRED H. DANIELS.

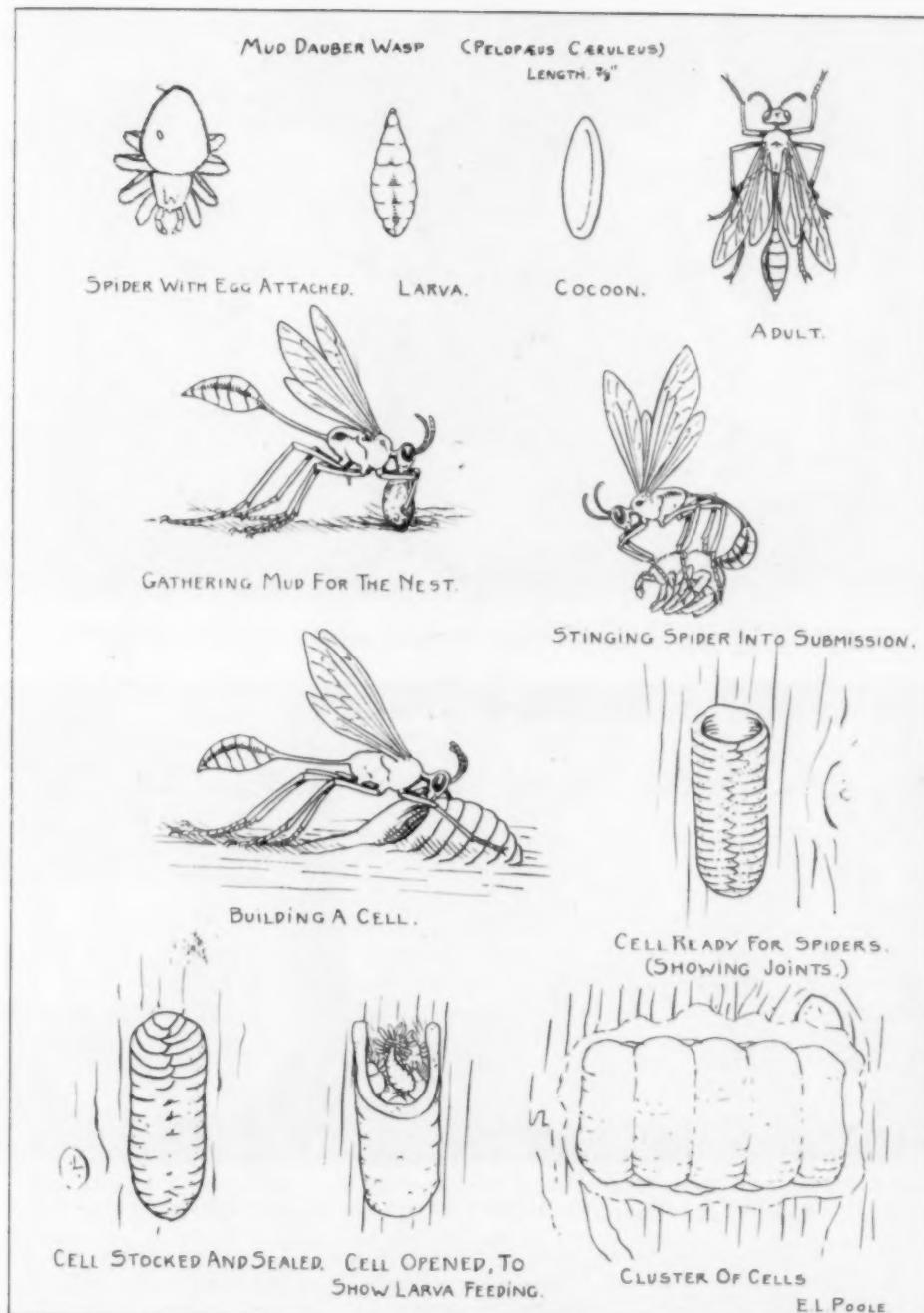
If the breeze is gentle the distance from the bow to the bow-string should be about seven inches. This should be increased to nine or ten for a strong wind. The kite shown will easily carry a thousand feet of line in an ordinary wind. It can readily be "taken down" and rolled into a small bundle.

The reel in Fig. 2 is made from a box, a board 3 feet by 8 inches, and a hard wood axle provided with a simple crank. The axle is a "force fit" in the holes in the cage and in the box. Grooves around the rod at the proper places allow the cage and rod to turn freely. After a little use the cage may have to be keyed to the axle so that it will not slip. The reel is a convenient device for measuring the length of a kite line, revolutions times perimeter giving the length of line. The perimeter varies slightly as the amount of string on the reel changes, but some allowance for this can easily be made.

INSECT DRAWING applied in practical patterns appears above in Plate XI by Mr. Fred Hamilton Daniels, Director of Drawing, Newton, Mass. Mr. Daniels' design work needs no introduction to the readers of *THE SCHOOL ARTS MAGAZINE*. His drawing always contains elements of the highest structural quality, and are pleasing in their composition.

On the next page is another plate by Mr. Earl L. Poole of Philadelphia and continues a most interesting series of wild life studies. In describing this insect he says:

"The blue mud-dauber is perhaps best identified as the builder of the mud-nests which are frequently found in sheltered places under the eaves of barns, and in the attics of houses, etc.; we have even had them build under the flaps of our tent."



MUD DAUBER WASP. ONE OF A SERIES OF INSECT STUDIES IN PEN AND INK BY EARL L. POOLE.

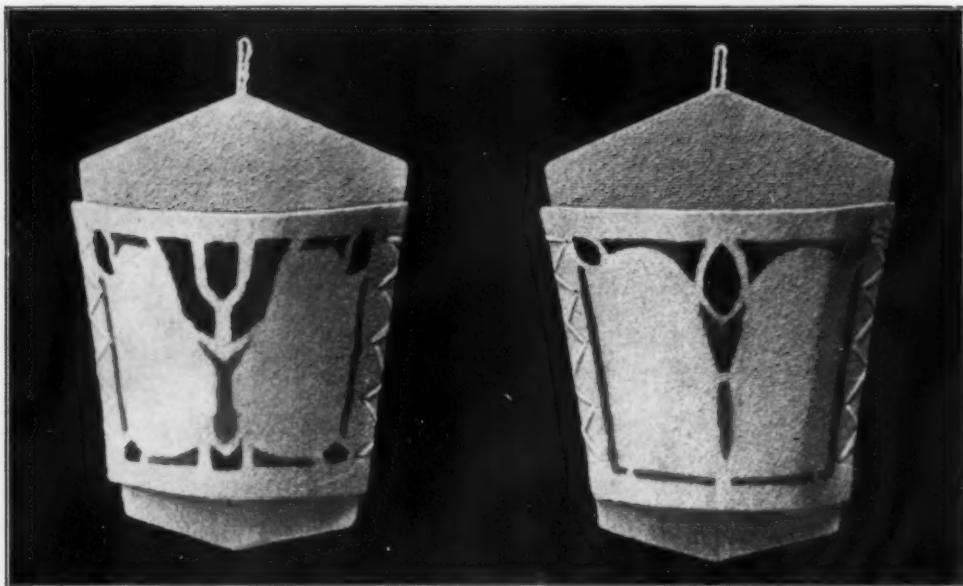


PLATE XIII. WHISK BROOM HOLDERS BY GRAMMAR SCHOOL PUPILS, FALL RIVER, MASS.

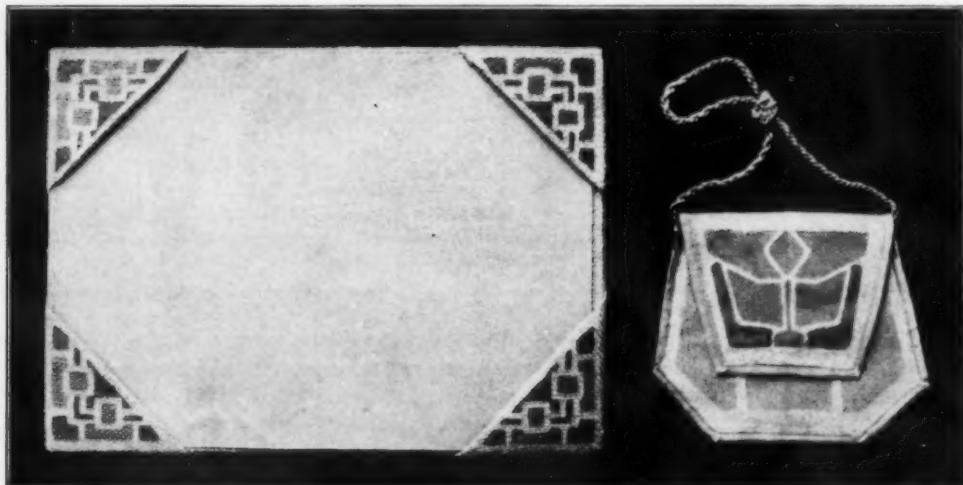


PLATE XIV. USEFUL OBJECTS MADE AT SCHOOL NO. 6, BALTIMORE, MD.

"Each one of these cells is made up of about forty loads of mud, the joints of which can often be traced on the outside of the cell. Some of the cells are placed at varying angles, but most of them will be found to be vertical, sometimes as many as sixty being grouped together. As each cell is finished the owner goes off in search of spiders with which to stock the storehouse it has constructed. If the spiders are large, four or five will suffice, but it frequently takes twenty-five or thirty to fill a cell.

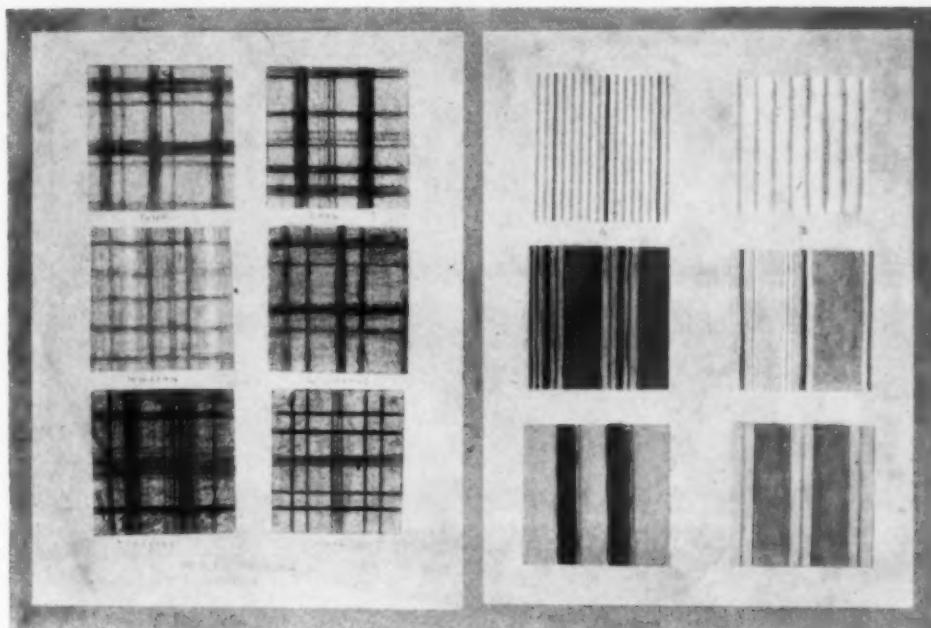


PLATE XV. TEXTILE PATTERNS DESIGNED BY PUPILS IN NIAGARA FALLS, N. Y.

"The wasp pounces upon the spider unawares and grabs it by the back, stings it once if small, or several times if large or unruly, and paralyzes it so that it is easily carried to the cell.

"When the cell is filled, an egg is laid upon the last spider, and it is sealed. Some of these spiders die immediately after being stung, but many live for several weeks.

"When the egg hatches, in two or three days, the small grub which emerges commences to feed upon the spiders, eating abdomen first. It usually takes from ten to fifteen days to consume all the spiders, then the grub spins a cocoon, where it stays for a few weeks if the weather is warm, or perhaps all winter, emerging in the spring as an adult."

The two photographs opposite have been reproduced to show grammar grade construction work of a useful character. Plate XIII presents two examples of whisk broom holders made by eighth grade pupils at the Dominican Academy, Fall River, Mass. The patterns were first cut from cardboard and covered with crash. Next the two parts were laced together with raffia. The designs were then stencilled in green and brown. In Plate XIV the two objects represented came from Baltimore, Md. John Despeaux, a sixth grade boy at School No. 6, made the blotter. Each member of his class of forty made a similar one. All were equally good in design and color.

PLATE XV above represents the work of pupils under the supervision of Miss Flora M. Redmond, Drawing Teacher at Niagara Falls, N. Y. Figs. A and B show two examples of real cloth mounted on a page with four designs for silk or gingham. Six boys worked out the plaid patterns on the left hand sheet. Pupils of the grammar grades cannot begin too early to collect pieces of well designed textiles for reference in their design work. Every grammar school should have a large Alphabeticon⁴ to contain mounted patterns of textiles, lace work, stencilling, and a plenty of good sheets to show the proper decoration for the school and home.

⁴See this month's Alphabeticon pages.

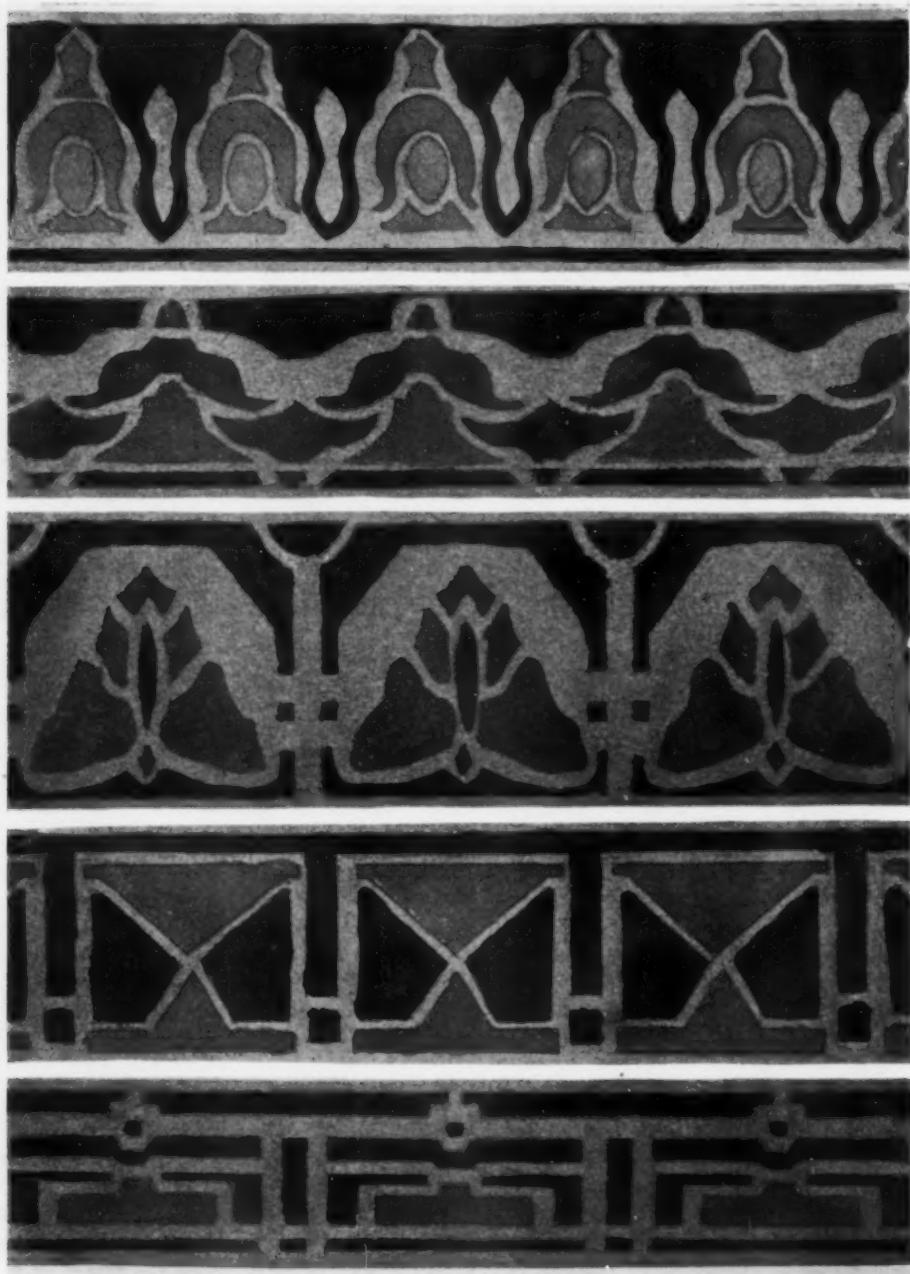


PLATE XVI. FROM AN EIGHTH GRADE DESIGN CLASS, SPRINGFIELD, ILL.

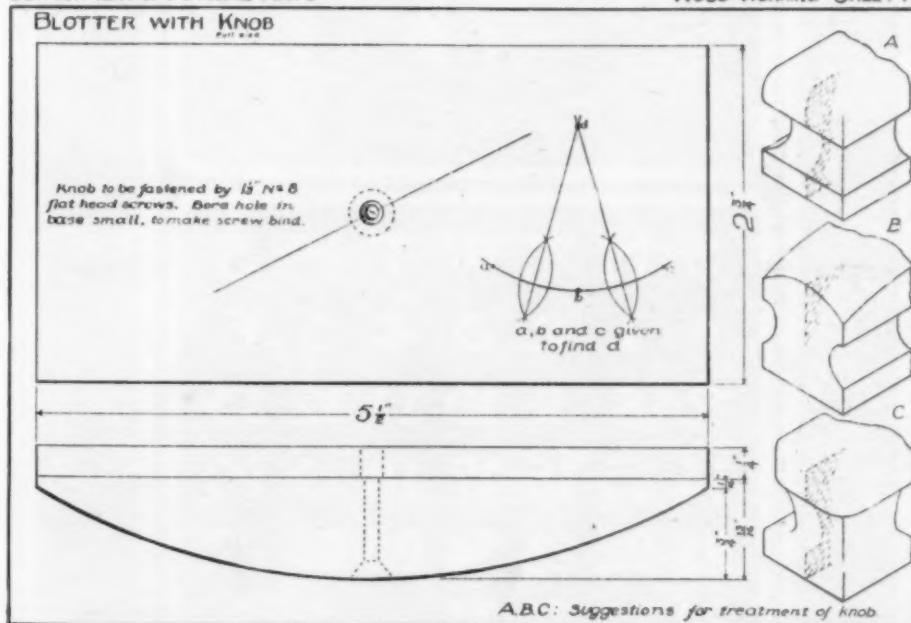
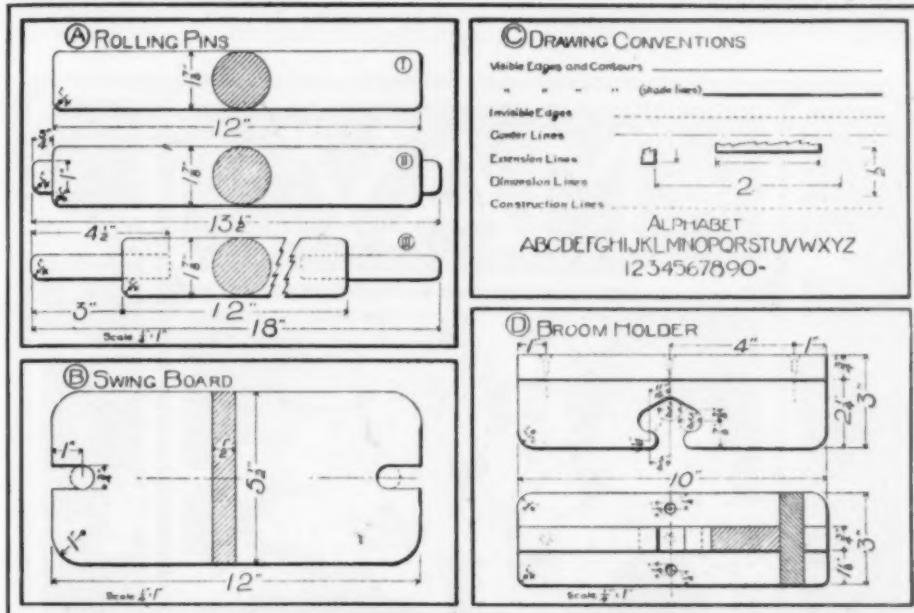
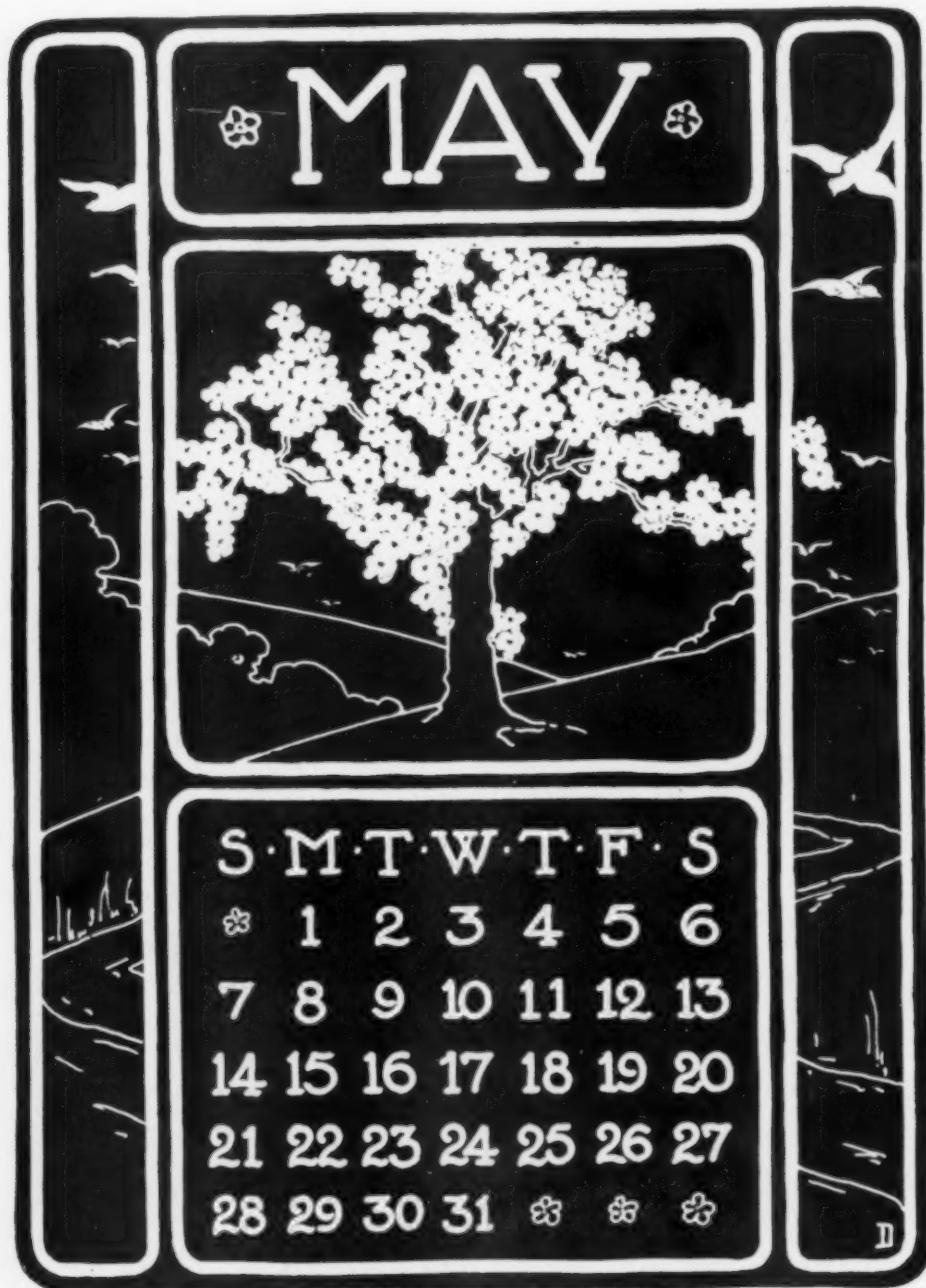


PLATE XVII. TWO SHEETS OF WORKING DRAWINGS MADE IN THE BOSTON PUBLIC SCHOOLS.

THE BORDER DESIGNS Plate XVI shown page 668, came from Miss H. M. Cantrall, Supervisor of Drawing, Springfield, Ill. They were made by eighth grade pupils, and contain units worked up from three kinds of motifs—floral, insect, and geometric. The color schemes



A CALENDAR FOR THE MONTH OF MAY. BY RONALD F. DAVIS.

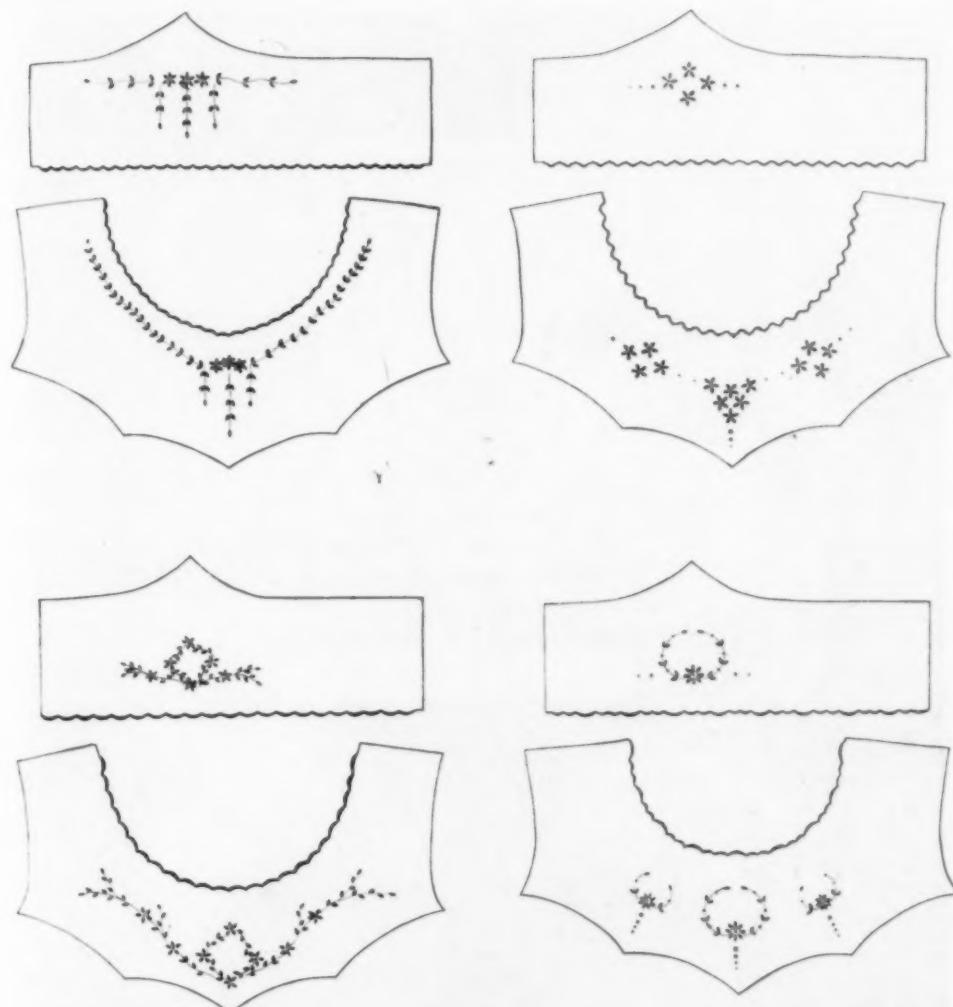


PLATE XIX. EMBROIDERY DESIGNS BY STUDENTS OF THE STATE NORMAL SCHOOL, GORHAM, ME.

for the different borders are as follows, reading from top to bottom: two tones of blue and orange; two tones of brown, olive green, yellow ochre and black; red and black; purple and black.

THE CALENDAR for the month on the opposite page is by Mr. Davis. This might be made on a large sheet of paper before the class for them to copy, or drawn upon the blackboard. When copying any of the calendars which appear in the magazine, teachers should remember that slight modifications of the proportions will help to adjust any particular design to the different areas of the blackboard.

WORKING DRAWINGS made for the wood shops of the Department of Manual Arts, Boston, Mass., appear in Plate XVII. Diagrams are given for the construction of four useful objects. One of the most important features of a mechanical drawing is the dimensioning. Beginners should constantly practise lettering, dimension lines, and particularly figures with



PLATE XX. STENCILLED DOILIES BY SIXTH GRADERS, PITTSBURGH, KANSAS.

fractions, and arrow heads. Millions of dollars have often been sacrificed as a result of incorrect interpretations from working drawings.

EMBROIDERY DESIGNS are exhibited in Plate XIX by normal school students, Gorham, Maine, under the direction of Miss Emma S. Daggett, instructor. These practical problems might be outlined for the upper grammar grades.

DOILIES make desirable design projects. Plate XX shows specimens of applied design by sixth grade children of Pittsburgh, Kansas. Miss Lorena McPeek, who is Art Supervisor there writes:

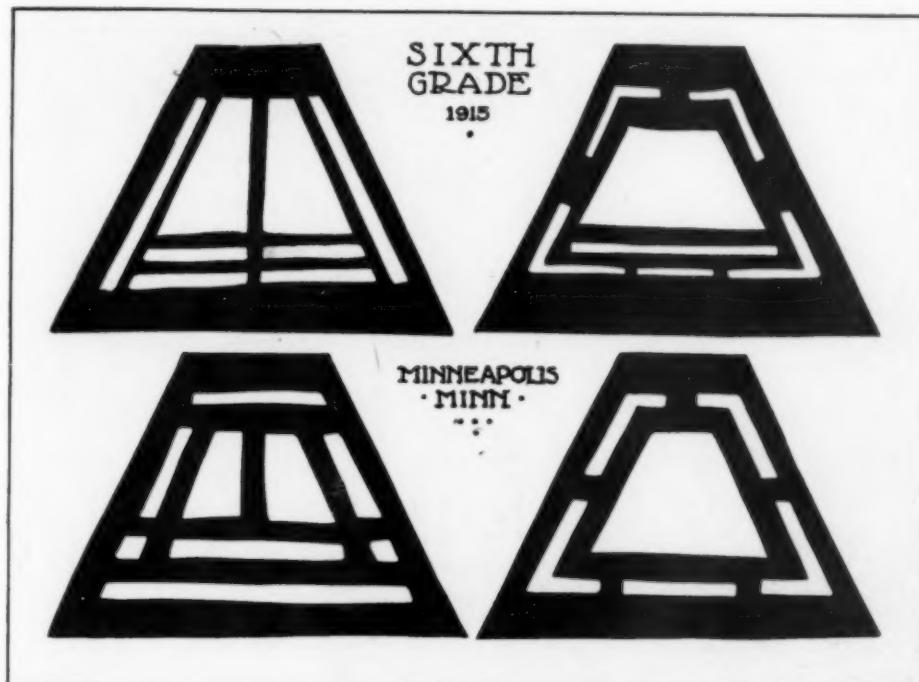


PLATE XXI. CONSTRUCTION WORK FROM MINNEAPOLIS, MINN.

The children tried cutting flower-shapes from common water-color paper. Many of the designs were at first only accidental, later the children found that by varying the different spacings, they might obtain more interesting results.

As once suggested in a *SCHOOL ARTS MAGAZINE*, the finished designs were dipped in melted paraffine in order that they might be waterproof.

We obtained linen thirty-six inches wide at twenty-five cents a yard. This was divided into four pieces and sold to the children, making the problem cost them but seven cents. The brushes at five cents and the paint at ten cents a tube were furnished by the school boards, as was also the paraffine and turpentine. A little turpentine was mixed with the paint so that it was the consistency of a thick cream. One tube was sufficient for about twenty-five children.

After each pupil had practised his spacing on a large rounding piece of paper he was ready to apply his design to the linen. The middle of the square of linen was found by folding it in half each way. Next a circle was drawn with a strip of cardboard of the correct radius. By measuring one and one-half inches within this circle another circle was drawn. The material was cut on the line of the large circle and was machine-stitched on the line of the smaller circle. The doilies were then fringed. The children were warned of the necessity of great care in fringing at the corners as the threads of the fringe would be much longer there. By a little experimenting they saw that it could be trimmed to an even width.

The card in the center of the photograph was designed and lettered for the Annual School Exhibit by Earl Varner, aged 14, of the eighth grade.

THE CANDLESHADE DESIGNS in Plate XXI were made by sixth grade pupils in Minneapolis. Miss M. Emma Roberts who is Supervisor of Drawing in that city, says that the first instructions to these students were to keep the designs simple in structural elements, and to make them have "fitness to purpose."

CUT LEATHER DESIGNS in circles are illustrated in Plate XXII. These came from Mrs. Lenore Austin Eldred, Supervisor of Drawing, Central High School, Birmingham, Ala.

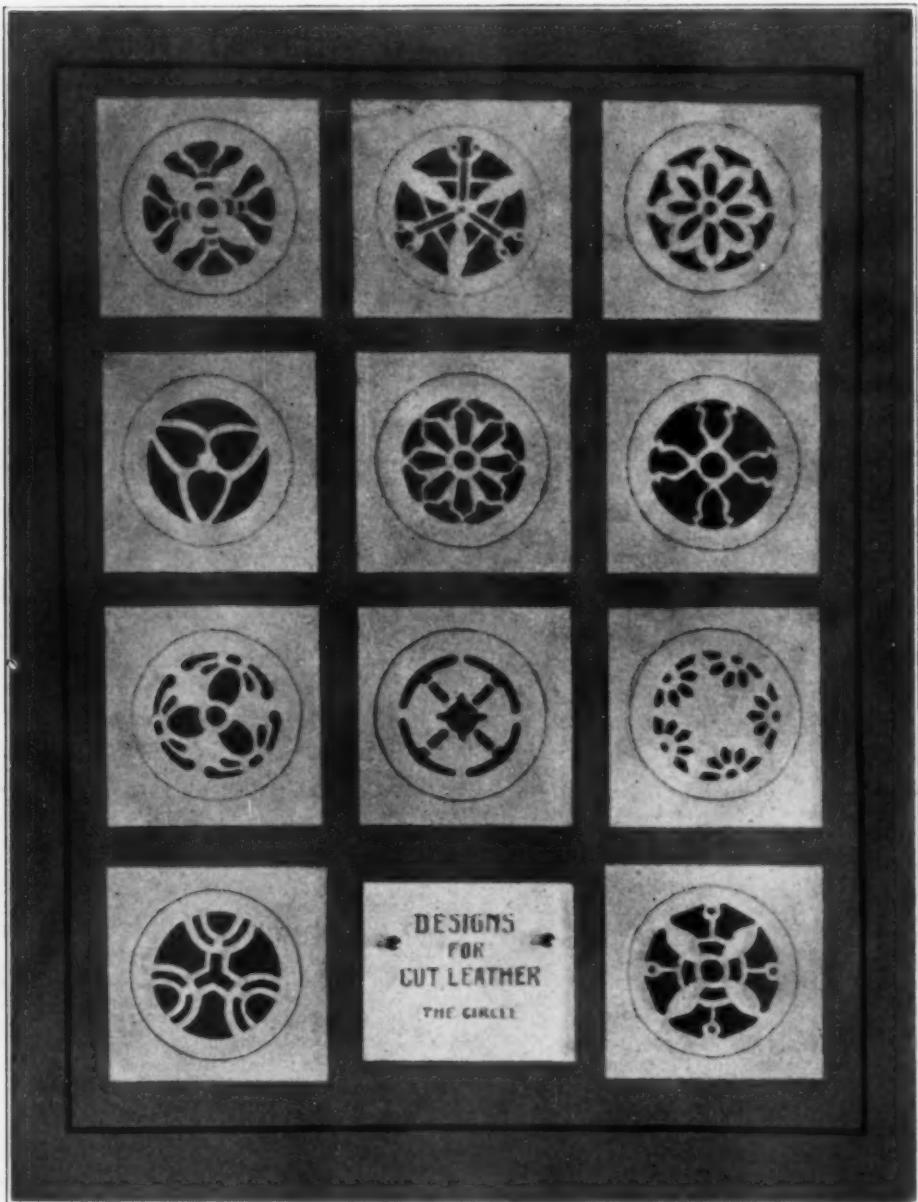


PLATE XXII. DESIGNS BY PUPILS IN BIRMINGHAM, ALA., UNDER THE DIRECTION OF
MRS. LENORE AUSTIN ELDRED.

NOTE: Designs for leather are best when they preserve the largest possible amount of the surface of the leather untooled. The untooled surface always presents a beautiful texture. That beauty should be preserved.

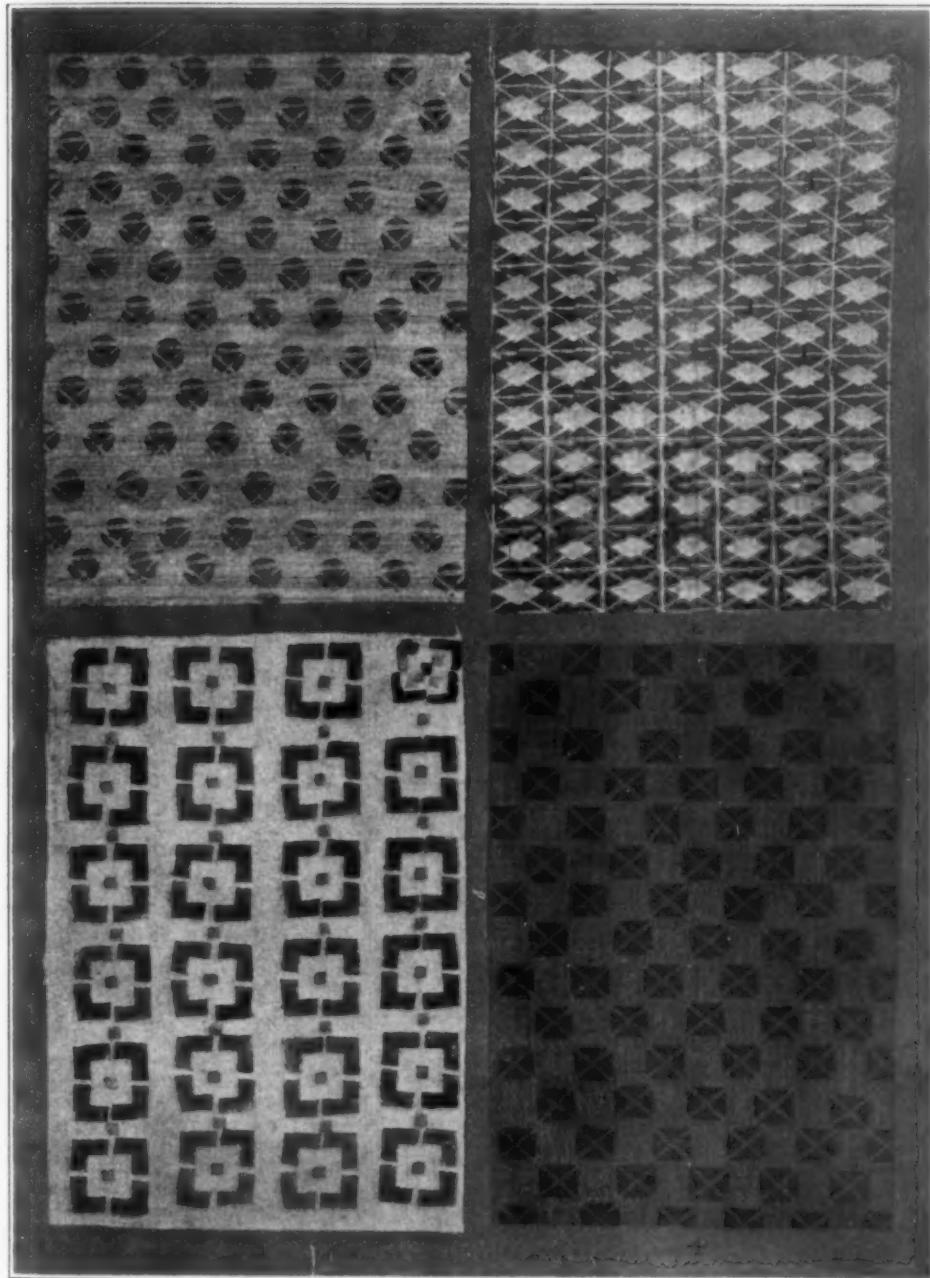


PLATE XXIII. TEXTILE DESIGNS BY PUPILS UNDER THE DIRECTION OF REGINA TIEGEN,
SIOUX FALLS, SO. DAKOTA.

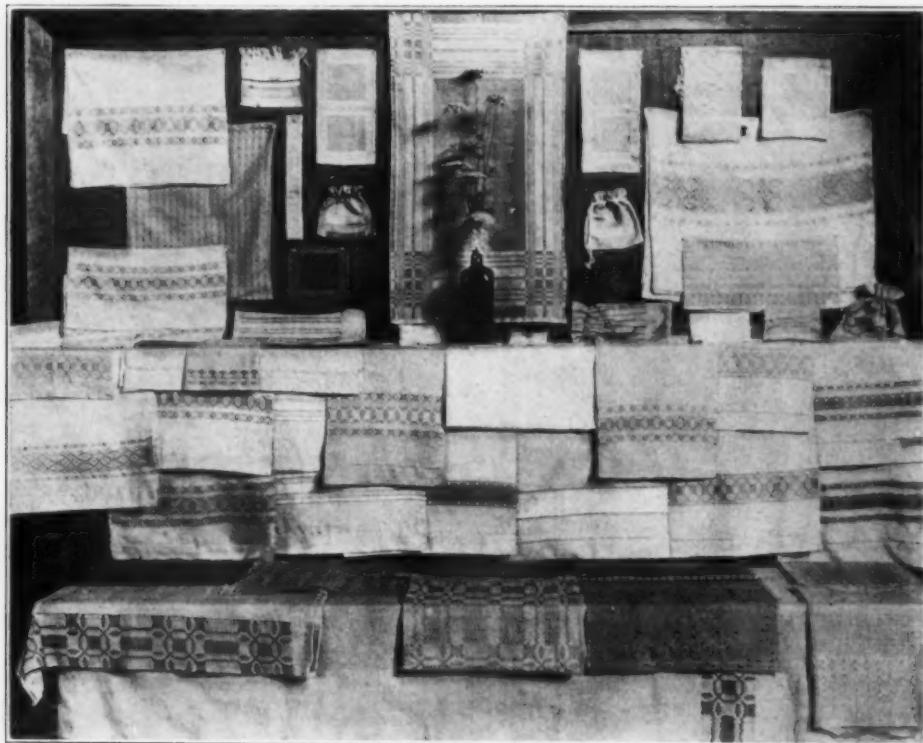


PLATE XXIV. AN EXHIBIT OF STUDENTS WORK AT THE CHAUTAUQUA SUMMER SCHOOL OF ARTS AND CRAFTS.

PLATE XXIII was reproduced from four examples of applied design by sixth and seventh grade students of Sioux Falls, So. Dakota. Figs. 1 and 2 show two pieces of pongee silk which have been printed in purple and green. Fig. 3 is white crash with a brown and blue design and Fig. 4 shows brown crash with the repeated unit in red and green. Miss Regina Tiegen, Supervisor of Art at Sioux Falls, directed this work and writes the following:

"This problem in applied design made in the sixth and seventh grades has been one of great interest to us, probably because the pupils worked with a definite aim, and, after a certain amount of instruction in the process, depended upon their own originality and ingenuity for success. The class was asked to print designs suitable for curtain material, oil cloth, linoleum, dress goods, waist material, or for boys' blouses and neck ties. Wall paper, book cover and rug designs were left out because those were used more or less last year and the year previous, and I wanted to make the problem new and inspiring. Leading up to the work a talk was given on origin and use of design as decoration; this was followed by experiments in paper cutting and drawing to find various ways of breaking up the spaces in rectangles and circles. Units based on flower designs and animals were also used. Needless to say, the special effort had been made to keep the units very simple.

"The wood block, not proving workable in these grades, ordinary corks and pieces of rubber were substituted. Corks, ranging in size from one half to one and one-half inches in diameter were furnished at small cost and only those with smooth surface ends were selected for use. The rubber was obtained from various sources,—for instance, two new rubber heels, that had missed their true calling, were brought to school, cut into pieces and generously divided among classmates. The cutting was done with sharpened pocket knives and discarded one-edged safety razor blades.

"Printing was started as soon as possible as the visible results formed a more tangible basis for general understanding and better comprehension of the working out of their problem. Here spacing and arrangement of units became a very serious matter. Great delight was shown when the discovery was made that the same unit arranged in different ways made entirely different looking surface patterns."

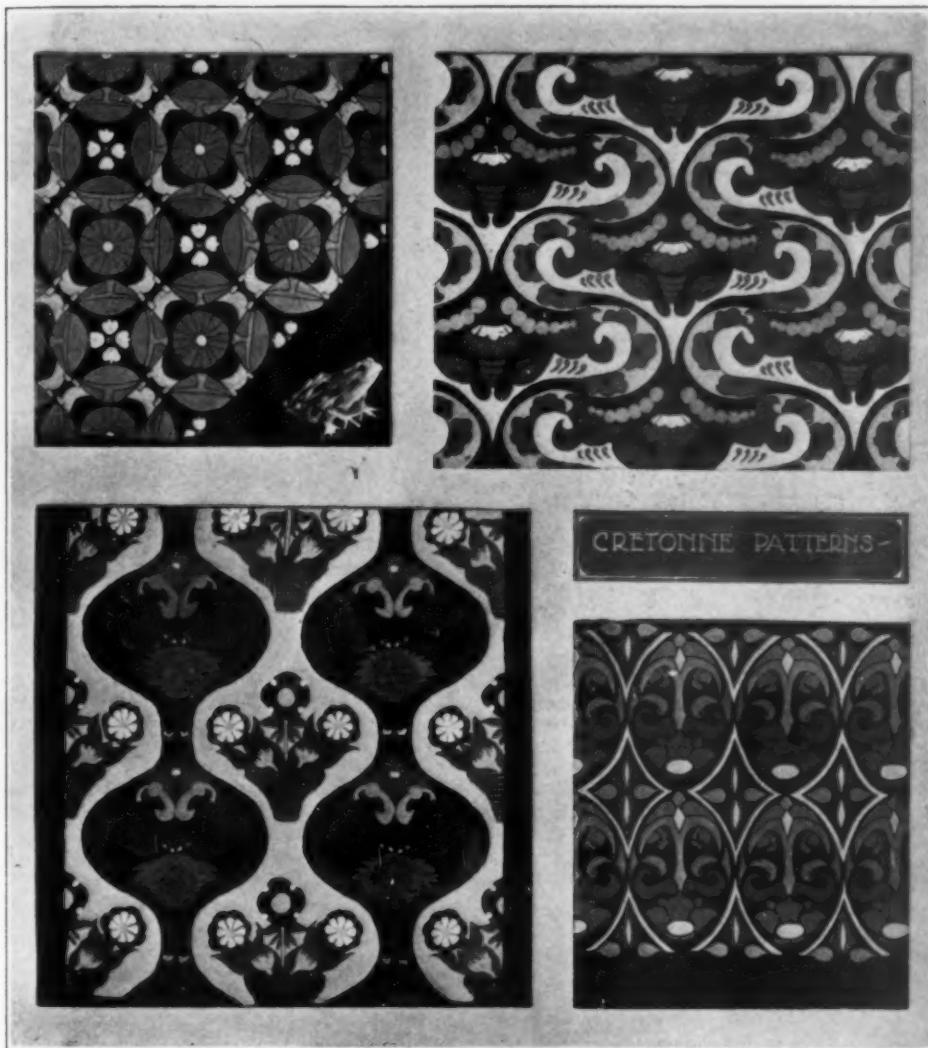


PLATE XXV. DRAWINGS IN OPAQUE COLOR, BY HIGH SCHOOL STUDENTS,
PITTSBURGH, PA., UNDER THE DIRECTION OF MISS MAY SPEECE.

"For convenience and economy of time, as our classes are large and drawing periods short, the pupils used their own water-colors; the paint was taken directly from the cake or mixed thick in the paint box cover. The cork or rubber block was wiped clean after each print. Drawing papers and colored cover papers were first used for the printing—all printing was done absolutely freehand—the best were chosen for reproduction on cloth, which proved a much better texture for this process and all found it far more attractive material. New pieces of plain, colored cloth, remnants of silk, linen or cotton left over from sewing, were brought in abundance by the children from their homes, pressed and ready to be decorated. Of course a certain amount of elimination was necessary but on the whole 'the many colors' were accepted as the very practical problems needing art education, so we had interesting and varied discussions as to what color 'would go with it.'

"We compared and criticised the designs and colors, selected the best, etc., as in any class lesson, but took pains to let the pupils' spirit of originality and joy in doing, remain uppermost.



PLATE XXVI. A CORNER OF AN EXHIBIT AT THE WOMEN'S INDUSTRIAL EXPOSITION,
NEW YORK CITY, 1915.

"Many extra uses were made of our printing. One grade was furnished with unbleached muslin for curtains and three boys and one girl,—the most proficient designers—were chosen by the class to do the decorating. They were furnished with tempera colors, and a border for the hangings resulted. Others used their designed material for sachet bags, sewing bags and for bottoms for serving trays.

"Aside from immediate results and technical skill, however, there is need for another constant aim in this field of our art planning, which may be more a hope than a realization, that the development of finer discrimination and better judgment in adaptation of colors and designs in dress and house furnishings, may be carried through the pupils to the homes which they represent."

PLATE XXIV shows an exhibit of weaving done under Mr. Frank P. Lane by students at the Summer School of Arts and Crafts, Chautauqua, N. Y., Henry Turner Bailey, Director.

SURFACE PATTERNS of a unique character are displayed in Plate XXV. They came from Miss May Speece, Pittsburgh, Pa. The pupils made all of these designs in opaque color on black backgrounds to be applied on cretonnes. The colorings used in the original drawings remind one of the old Egyptian ornament which may be seen in any art museum.

PLATE XXVI was reproduced from a photo taken at the Women's Industrial Exhibit, New York City. The young women at work are students of the Washington Irving High School. The drawings shown include both pen-and-ink and color and were designed for costumes and commercial advertising. All designs were made by Scholarship Students of the School Art League.

COSTUME POSTERS by high school pupils are shown in Plate XXVII. These came from Miss Speece of the Fifth Avenue High School, Pittsburgh, Pa.

PLANNING AN EXHIBIT. "We did want people to see what we were doing and I tried to think of the best way to accomplish this object. The room which had been used for former exhibits was now taken for a class room, and to have work shown in each school would be anything but pleasant for tired teachers. It was too much to ask of them with all the varied tasks required in city schools, and a drawing supervisor, being only human, could not be expected to attend to all.

"A few interested people would make the effort to go to an exhibit but I wanted more than that. The work must be placed where they would be *obliged* to look at it. Our eighth grade girls had done some excellent stencil cutting and were using their stencils in a practical way on table covers,



PLATE XXVII. COSTUME POSTERS DRAWN BY STUDENTS OF THE ART CLASSES,
FIFTH AVENUE HIGH SCHOOL, PITTSBURGH, PA.

bags, etc. I decided that a very attractive display could be made, so I started on the war path, which, to my joy, turned out to be a peace path. A member of the firm of a leading department store was on the school board so I interviewed him and mentioned my plan.



PLATE XXVIII. COSTUME SHEETS FROM MADISON, WISCONSIN

"To my delight he was more than ready to help: offered a window and also his window dresser to arrange it. This made success assured at once and a talk with the girls about the plan interested them and gave them an incentive for the best work. We had collars designed, stamped and embroidered by the girls, stencilled table runners, window curtains, a large table cover, couch cushions, and bags of all descriptions; small, large and middle sized; work bags, shoe bags, and laundry bags. Two of the best shops offered us a slight discount on material purchased. Just before the close of the term our exhibition was ready.

"A very obliging window dresser did his best for us, even printing the little card of explanation. Then a friendly reporter did his part and gave us such a nice notice in the paper. Pupils and parents were interested. Everyone said pleasant things and as the store was on the main street the work was seen by people who never would have taken the time to go to some distant school building. We really felt that it had been a great success."

—Alice Stowell Bishop.

PLATE XXVIII represents four sheets made by third year high school students under the direction of Miss L. Irene Buck. This course is given for the benefit of all girls who elect dress-making as one of their school subjects, the first half of the year. The second term these same girls enter the household management classes where interior decoration becomes an important topic.

PLATE XXIX shows several sheets of pose drawings by students of the Erasmus Hall High School, New York City. This work is supervised by Dr. James Parton Haney, who is the Director of Art in High Schools.

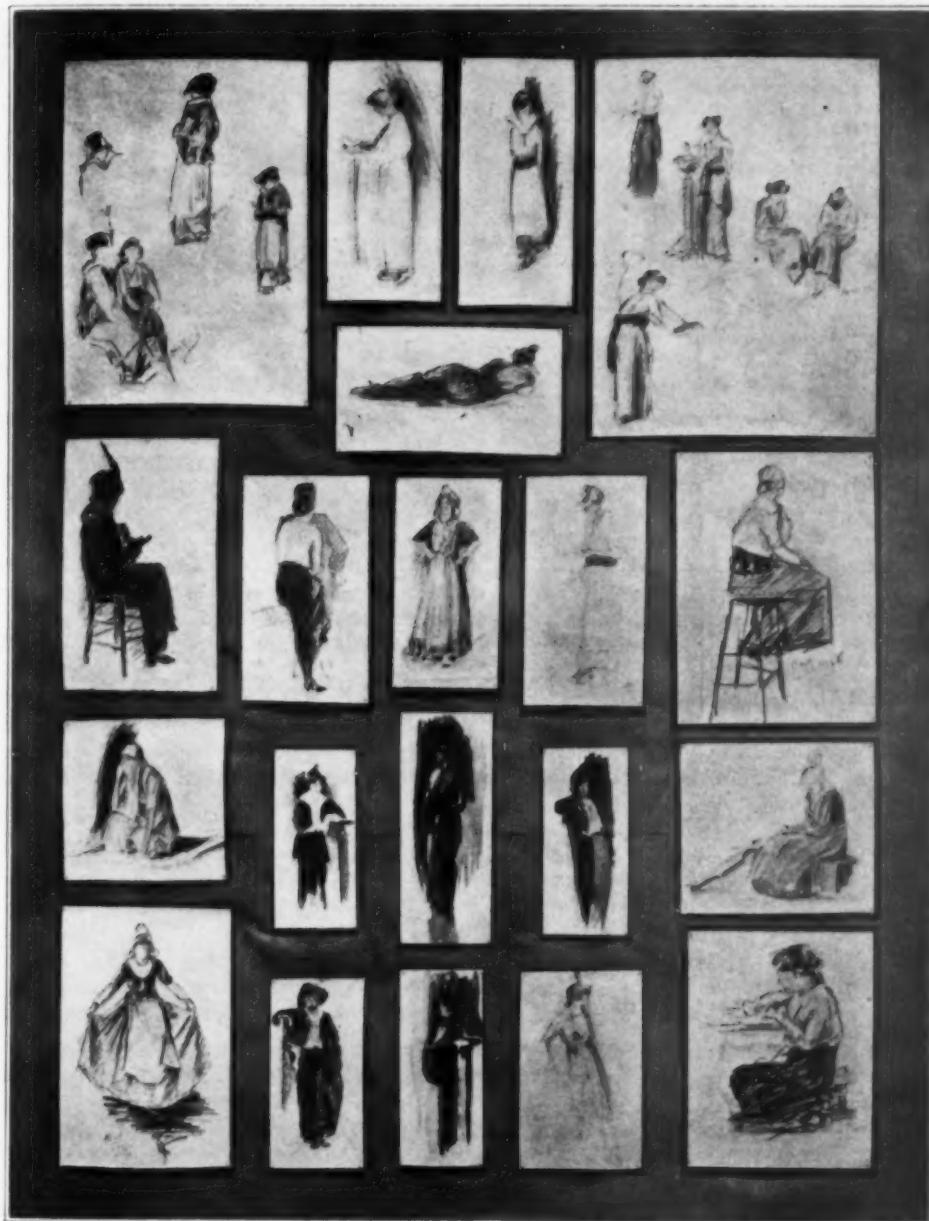


PLATE XXIX. POSE DRAWINGS FROM ERASMUS HIGH SCHOOL, NEW YORK CITY



PLATE XXX. A SECTION OF THE CRAFT EXHIBIT AT THE
PEABODY HIGH SCHOOL, PITTSBURGH, PA.

METAL WORK and stencil patterns like those in Plate XXX are indeed of the highest caliber. The work in this exhibit was made at the Peabody High School, Pittsburgh, Pa. Mr. C. Valentine Kirby, director of art instruction for the city, is a member of the advisory board for THE SCHOOL ARTS MAGAZINE, and we are all indebted to him for many photographs of the excellent work done in the Pittsburgh schools.



Outlines To Help In Teaching

To discover the best and spread it abroad, has been from the first the aim of The School Arts Magazine. But the best cannot always be found, in so vast a field as that over which our readers are distributed, even by searching diligently for it. It often comes to the office by mail from some teacher who has been helped by the magazine and wishes to do something to help others in return. Invoices of this kind come with increasing frequency, and are ever welcome. They include accounts of successful lessons, samples of school work, outlines for teaching, courses of study, newspaper reports, and school publications. All such matter is invaluable. Without it the magazine could not achieve its aim. Its editors and publishers hope to see it become ever more completely the medium of exchange for the ideas and ideals of earnest and generous workers everywhere.

This month, we are reprinting an outline from Niagara Falls, N. Y.

DRAWING SYLLABUS FOR THE PUBLIC SCHOOLS

Arranged by Flora M. Redmond

The man possessing an appreciation of beauty is not wholly dependent on outside circumstances. His happiness can come from within; he can draw upon the store-house of his memory; and the beauty within will help him to see beauty in the life about him. Greek sculpture opens his eyes to the graces of the human body; and a Whistler nocturne to the loveliness of golden lights shimmering through a silvery fog. In the beauties of Nature, he sees the glory of God; in art the glory of humanity. In both he finds peace, and joy, and inspiration.

Constance Drexel.

Art instruction may be divided into the following topics:

- Nature Drawing.
- Color.
- Constructive drawing.
- Basketry and weaving.
- Design.
- Object drawing and perspective.
- Illustrative drawing and cutting.
- Picture study and Historic Ornament.

Nature Drawing. Through Nature Drawing is developed keenness of observation, the power of comparison and analysis, a more accurate knowledge of the forms of nature, and an appreciation of their infinite beauty and variety, and the love for the things belonging to outdoor life.

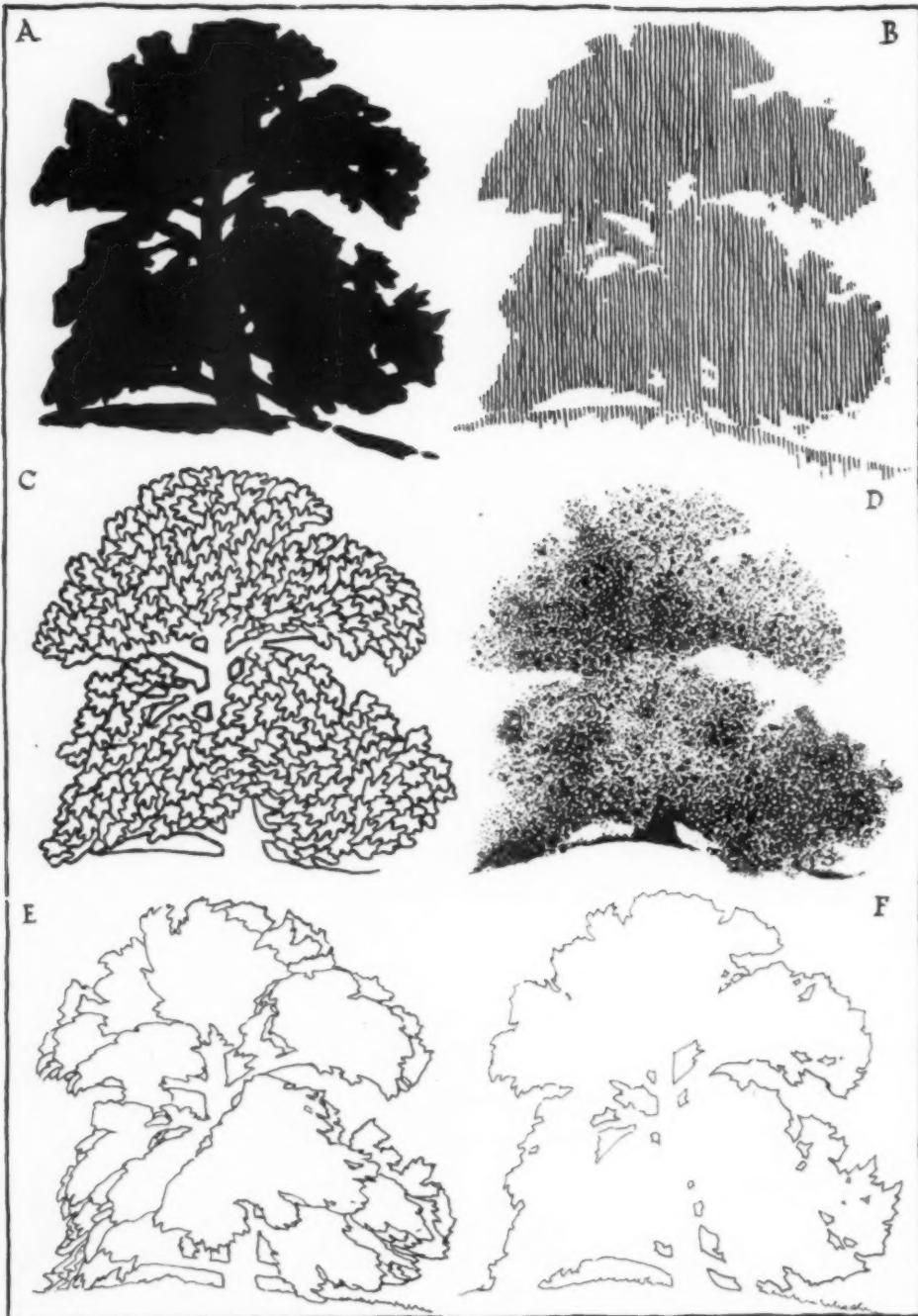
In the following list of flowers, vegetables and fruits will be found suitable specimens for drawing and painting. The list is so arranged as to lead from the simple to the more complex studies:

grasses and sedges	catkins
cat tails	Solomon's seal
carrot	squash
clover	spiderwort
wild rose	wild aster
rose hip	honeysuckle
woodbine	pansy
grapes	ragweed
currants	scarlet bean
beet	salvia
radish	geranium
green onions	narcissus
sprouting potato	cosmos
dandelion	zinnia
daisy	marigold
golden rod	morning-glory
pear	phlox
peach	bouncing bet
black-eyed-Susan	hollyhock
tulip	yarrow
crocus	horse chestnut
daffodil	anemone
buttercup	bittersweet
Jack-in-the-pulpit	milkweed
teasel	hawthorn
trumpet flower	mountain ash
larkspur	sumach
columbine	petunia
hyacinth	pine cones
Iris	sweet peas
Dogwood	orange lily
butter and eggs	choke-cherry
bloodroot	nasturtium
trillium	gladiolus
poppy	oak and acorn
dock	

"Weeds are the sweetest flowers God ever made and forgot to put a soul into." Beecher.

OUTLINE FOR TEACHING PLANT DRAWING

- I. Specimen as a whole.
 1. Character of growth.
 2. Composition.



SIX PEN DRAWINGS by George William Eggers. These have been made to illustrate the rendering of an unmodeled tree. A shows a silhouette; B is a middle tone in vertical lines; C outlines leaf forms; D is an example of spatter work, while E and F represent two interpretations into outline.

(Line plate)

Alphabeticon

OUTLINES TO HELP IN TEACHING

- II. Stem.
 - 1. Character—smooth, graceful, ragged, stiff, joined, etc.
 - 2. Branching—regular, irregular, opposite, alternate, curving, etc.
 - 3. Angles made by branchings.
- III. Flower.
 - 1. Real shape, and foreshortening.
 - 2. Number, shape and overlapping of petals.
 - 3. Joining to stem.
- IV. Leaf.
 - 1. General shape and habits of growth.
 - 2. Action, twisting, turning or folding.
 - 3. Veins, direction and rhythm.
 - 4. Edges, smooth, notched, etc.
- V. Curves in stem, flower or leaf.
 - 1. Force.
 - 2. Spiral.
 - 3. Reverse.

Color. Some slight knowledge of color is absolutely essential to an appreciation of beauty. An ability to perceive color and color relation means a quickness of mind as well as of the eye. The definite image of color must be formed gradually until at the end of the elementary grades the child should be able to recognize the standard colors, their tints, shades and intermediates, the effect of light and shades and how to produce harmonious color relationships. Special emphasis should be placed on the latter so that the child may be led to discriminate between good and bad color combinations in wearing apparel, personal belongings and house furnishings.

The sequence in color work is as follows:

- Grade I. Recognition of six spectrum (rainbow) colors and ability to approximately reproduce coloring of flowers, fruits, or vegetables, in crayon.
- Grade II. A more accurate reproduction of coloring in flowers, fruits or vegetables, and ability to mix O-G-V with water color.
- Grade III. Greater accuracy in recognition and reproduction of color. Ability to make scale of standards, tints and shades.
- Grade IV. Knowledge of terms primary, secondary, standard, tint, shade, value and neutral.
- Grade V. Greater accuracy in the perception of values, and ability to reproduce scale of five values.
- Grade VI. Knowledge and application of dominant, analogous and complementary harmonies.
- Grade VII and VIII. Review of previous work, scale of seven values, and study of color and harmony, with application of the same in applied design.

Constructive Drawing develops neatness and accuracy. It is the best test of knowledge of measurements and ability to take directions. The work in construction to be successful must be done with a definite purpose in mind such as furnishing a doll house, making a sand table

picture, showing models of transportation, or for a special occasion such as Christmas or Easter.

Design. The real purpose of design is to cultivate good taste and encourage originality. All design should be developed as applied design, although three divisions are usually made of the subject, namely: pure, applied and constructive.

Through design, we attempt to make objects more interesting or to achieve beauty by adding something to the construction. All applied design is dependent upon the structure of the object, the material of which it is made, and its utility. The problem should be as practical as possible and the child should gain a knowledge of some of the crafts and their history through these problems.

The three most important principles of design, balance, rhythm and harmony, should become gradually so much a part of the child that unconsciously he will be able to recognize violations of these principles, and choose what is good in design.

In all lines of industry, the manufacturer simply supplies the demand. Our problem is to constantly raise the standard of such demand as high as possible. The up-to-date manufacturer is ever ready to lend willing co-operation in the effort to make his product the best on the market.

Basketry and Weaving not only develop accuracy of eye and nimbleness of finger, but afford an opportunity for application of design, and for study of form, proportion and symmetry.

Object Drawing and Perspective help develop the observational powers, and teach the influence of distance and point of view upon proportion and color.

Illustrative Drawing and Cutting develop imagination and originality more than any other division of the subject. It produces greater control of charcoal, colored crayon, paper and scissors as mediums of expression. It also lends itself splendidly to correlation with other subjects such as the industries in geography, or stories in literature.

Composition. The best way of teaching the subject of composition, decorative or pictorial, is by the use of Japanese prints, good magazine



Twelve designs from flower and animal motifs, by Henry T. Bailey. Reproduced from Covers of the School Arts Magazine.

(Line plate)

Alphabeticon

illustrations, or reproductions of the best paintings. Great care should be taken in the placing of any drawing on the paper, for this, together with the mounting of a drawing, are the most important lessons in composition for the grades. The selection of the specimen landscapes of objects, determine the size and shape of the sheet upon which the drawing is to be made, the margin, and the placing of the name or initials.

Picture Study. Children are naturally fond of pictures and it is our aim to develop through this interest an appreciation of the best in Art. In accomplishing this, we shall not only be adding to their cultural education, but we shall be making them intelligent consumers of Art products. Dr. Elliott has said, "The main object of every school should be, not to provide the children with the means of earning a livelihood, but to show them how to live a happy and worthy life, inspired by ideals which exalt and dignify both labor and pleasure. To see beauty and to love it is to possess large securities for such a life."

"Pictures constitute an important and universal means of decoration, and we should know which are good and why, and become familiar with as many of the best works in painting, sculpture and architecture as possible."—State Syllabus for 1910.

INSTRUCTION TO TEACHERS

Drawing is no longer considered a special subject. It is the duty of each teacher to be prepared in this as in any other subject in the curriculum. Thorough preparation is the most important requisite of a successful lesson.

No more nor no less time than is allotted to the work should be spent upon it.

Unless previous arrangements have been made, the teacher is expected to present the lesson while the supervisor is in the room. If it is desired that the supervisor take the lesson, she should be so notified before the period begins. The introduction of the lesson should be brief and to the point. Use the blackboard or very large sheets of paper for illustration. Always demonstrate the technical part of the lesson; in other words, show the pupils how to do by doing. If the work is properly handled, there will be no danger of copying. In order to help the child gain in skill, he must be shown

the proper manner of handling the mediums, and the correct manner of attacking the problem. The introduction with its accompanying illustrations either arouses or fails to arouse the interest of the class, and without interest, little progress can be made.

Distribution of materials should be carefully considered, and by use of the monitor system reduced to a minimum expenditure of time. "Despatch is the soul of business."

Do not be contented with anything but absolute attention from the class. Be sure that the mental image is clear before the opportunity is given for expression.

As the work progresses, hold up some of the best and some of the poorer papers, and encourage constructive criticism by the pupils. At the close of the period, the best work should be placed in the chalk tray for comparison. Do not always exhibit the work of the same pupil. During the lesson, the teacher should pass among the pupils pointing out places to be corrected and suggesting manner of correction. Avoid working on the child's paper. If it is necessary to further demonstrate, use another sheet of paper, or a colored pencil. Encourage the pupil's individual point of view, and have him think in a large way, avoiding unnecessary details. Avoid the use of the eraser, but place strongest emphasis on technique. Encourage rapidity in work. Insist that work be well done.

For purpose of identification, the signature and grade should be placed in the lower right hand corner of the page. It should be printed—and beginning with the sixth grade between eighth inch lines, at least one inch up from the lower edge of the sheet. Where a marginal line is used, it should fall outside of such line, except in cases where it is needed within for purposes of balance. The signature should be printed lightly so as to be inconspicuous.

With the exception of work that is collected by the supervisor for exhibition purposes, the work is to be returned to the pupils at close of terms.

Materials should be respected as the property of the City. Especially should color boxes be left in good condition at the close of each period. Teach the pupils to keep paint clean as a lesson in economy. Brushes should never



SKETCHES in pen and ink from the notebook of Stanley Scott, a Boston artist.

(Line plate)

Alphabeticon

OUTLINES TO HELP IN TEACHING

be left to dry in soiled condition. In water color work, as a general thing, use paint directly from the cake. Use no pencil outline except in decorative work.

MAY WORK

GRADE I

Color Study. Stained glass effects. Try for various color blendings as follows: Lay on a water wash and drop in pure yellow. Before the paper dries drop in pure red, and orange is produced. On a second sheet drop in pure yellow, then blue, and violet is produced. On a fourth may be produced greater color mixture in mottled effect, but care should be taken to keep the colors clean.

Landscape. Landscape in water color as done in autumn except that the yellow green of spring appears. These landscapes should show improvement over those of autumn.

Construction. May basket.

GRADE II

Illustrative Drawing. Let each child choose an occupation and illustrate it in crayon.

Paper Cutting. Cutting of the occupation.

Modeling. With class work in sections, model some occupation, such as ploughing, or sowing. Use best models for composite result.

Painting. Simple spring flower or butterfly to illustrate a line or two of a poem. Print the verse below, and use as a page of "Garden Booklet."

Decoration. Border of leaves cut and used as a decoration for "Garden Booklet" cover. Letter "My Garden," or "Garden Notes," for cover, also.

Handwork. Finish. Make May basket.

GRADE III

Nature Drawing. Early spring flowers in crayon and chalk on grey or tinted paper.

Decoration. Simplify one of these flower studies and adapt the natural form to a square, circle, or triangle, to be used as a decorative unit.

Repeat this unit as a border on one side of a folded sheet to be used as a Nature Study folder. Letter a title such as "Spring Studies." Apply decoration in colored crayon.

Handwork. Reed work completed.

GRADE IV

Decoration. Booklet cover for "Stories." Use a motif from the Nature Study work such

as the apple blossom, butterfly, bug or shell, and evolve a simple unit in stencil form. This unit may be repeated as a border, or otherwise to decorate the cover.

Pencil Sketching. Landscape with trees. Character of foliage should be shown by quality of line used in sketching.

Painting. Spring Flower.

Handwork. Raffia basketry.

GRADE V

Nature Study. Pencil and color sketches of insects such as grasshopper, dragon-fly, beetle, or moth.

Color Study. Draw geometrical outlines and sub-divide same with black crayon. Color inner parts to produce harmonious color combinations.

Design. Book covers for essays to be found as the year's work. Choose the motif for the design from the subject matter of booklet.

GRADE VI

Design (a) Covers for folios of essays representing the year's work. The design should grow out of the subject matter. The composition of the page may be worked out in class in a uniform manner. The pupil's originality showing up in manner of applying the suggestions made in class to the design. (b) Girls—Textile pattern suitable for silk, worked out in water color and mounted with square of silk.

Sketching. Boys. Sketches of silkworm and cocoon to illustrate silk industry.

GRADE VII

Nature Study. Spring flowers in water color.

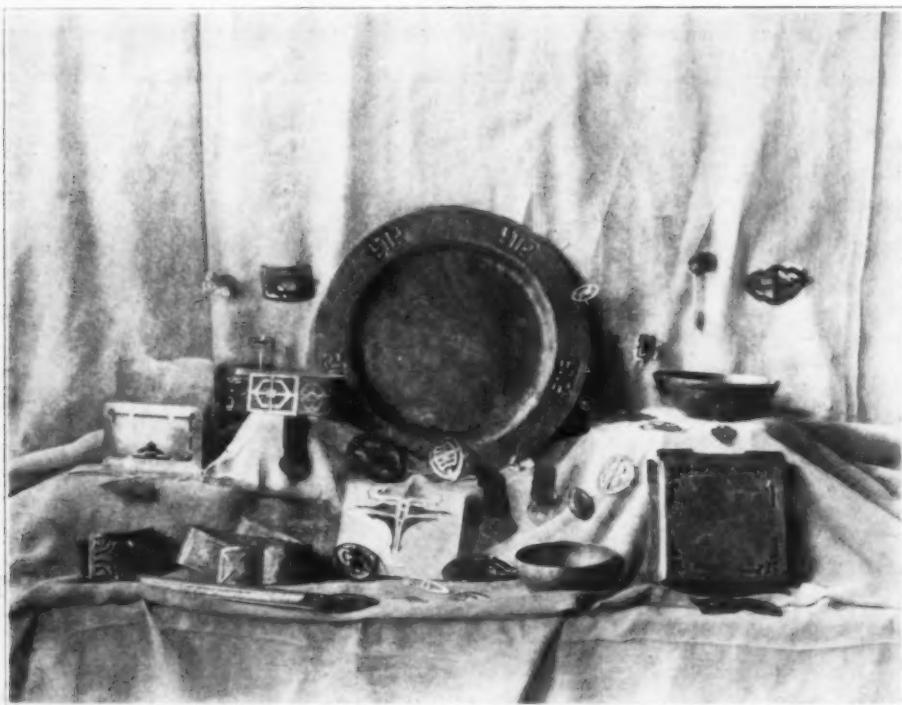
Landscape. Spring landscape in water color.

Appreciation of Art. Byzantine architecture and ornament. St. Sophia and St. Marks. Reproduce base, capital, mosaic, or sculptured tile from one of these.

GRADE VIII

Nature Study. A flower or budding twig in water color.

Historic Ornament. Modern architecture. Familiarize pupils with Capitol Building, State House, and Educational Building at Albany, Albright Art Gallery and Ellicott Block in Buffalo, and discuss the Post Office, High School and Public Library in the city.



APPLIED DESIGN PROBLEMS executed at the Springfield Technical High School, Springfield, Mass. These projects were made under the direction of the late Frederick L. Watts.

(Half-tone plate)

Alphabeticon

Editorial Comment and News

ARE YOU GROWING THIS SPRING?

"WELL, my son, what have you learned at school today?"

"Nothing."

"Nothing? You must have learned *something*. What have you been doing?"

"O, reading, and geography, and arithmetic, and history, and spelling."

"Yes; but what have you *learned*?"

"I don't know. We ain't had our examinations yet."

This verbatim report of a conversation at the supper table, in a home not over three thousand miles from Weyauwega, Wisconsin, is not unique. It has occurred some hundreds of thousands of times already, and is likely to occur several times more.

How hard it must be for children to "walk by faith" until the term-end examination shows whether they have learned anything or not!

"Of course the boy was all wrong, anyhow," our adult wisdom makes reply. But there we simply state how it appears to us, exactly as he stated how it appeared to him. *For him* so it was no matter where the truth lies. The child's mill grinds to order day after day, with no appreciable grist. It must be discouraging. Or rather it would be were it not for the child's blessed immunity to so much that we hand down to him.

No appreciable grist. The child is not alone in this. Sometimes it is true for whole schools. The school runs year after year. Does it add to its strength and beauty year after year, like a tree?

Are the rooms any more beautiful? Are there more pictures and other works of art? Is the school museum of natural history any richer? Is the library any larger? Is the amount of reference material constantly increasing and its quality constantly improving? Many a school might answer, *yes*; but, alas, many and many a school must answer, *No*. For most of our schools the day has not yet dawned when their graduating classes leave thank offerings and their alumni return bearing gifts.

THE TEACHER MAY BEGIN

In one way, at least, every school plant can begin to grow at once. Every school can start its Alphabeticon, or better, its Alphabeticons. An alphabeticon of reference material for pupil's use has recently been described. The importance of such a collection can hardly be over emphasized. Standards of excellence, ideals of beauty, cannot be established by talk. They must be seen. Art information may be had from books, but art education comes only through experience with artistic things.

If one is thoroughly persuaded of this fact a way will be found to secure beautiful things for the children to enjoy, even under the most adverse conditions. Mr. Davis in Wilmington, cut up drawing books and International Studios. Miss Raymond of Minneapolis clipped from magazines and advertising pamphlets. Miss Ball of San Francisco made use of Japanese prints and discarded sample books of wall papers. By clipping well selected areas from

WOODWORK 30

39-54-33

FURNITURE



EXAMPLES OF FINE CRAFTSMANSHIP by Gustave Stickley, New York City. Photos loaned by Mr. Stickley.

(Half-tone plate)

Alphabetic
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wall papers, even of execrable pattern, Miss Ball found she could often secure fine harmonies of color.

THE CHILDREN CAN HELP

But in addition to an alphabeticon of beautiful reference material, there should be in every school an alphabeticon of good work by the children. A sample sheet of every kind of product should be always available for comparison. The teacher should be able to lay her hand instantly upon the best map made last year, the best bit of embroidery, the best sheet of hand-writing, the best paper in arithmetic, the best drawing from a group of objects, the best design for an end paper, the best portfolio cover, the best drawing of a flower or of a tree.

Ultimately the Alphabeticon of Work should contain a complete set of tree drawings—drawings of all the kinds of trees that grow within reach of the pupils of that school; of all the kinds of wild-flowers; of all the kinds of local birds; of all the historic buildings in town; of all the notably "beautiful objects in the vicinity; of all the most picturesque views.

Year after year the aim should be to do some of these things again and to do them better, ever better. The pupil who is able to produce a better drawing of a particular subject than that in the alphabeticon should have the honor of substituting his drawing for the old one. Every succeeding year the collection should improve. The aim should be not to rival some other school, but to outdo one's own school, to beat one's own record.

What vitality this would give to nature drawing, to object drawing, to

landscape sketching, to photography, to every sort of handicraft! Things like footstools and baskets, dresses and vases, that could not be filed on cards, should be placed in cupboards or showcases and used in the same way,—as pace-makers, standards of excellence, ideals to surpass as soon as possible.

As the days of a tree should be the days of a school. It should not produce for the waste basket and the furnace. Its flowers may wither and its leaves may fall, but year by year it should produce solid additions to itself, longer roots and stouter limbs. It should spread and reach, ever multiplying its twigs for the sake of an ever more abundant fruitage.

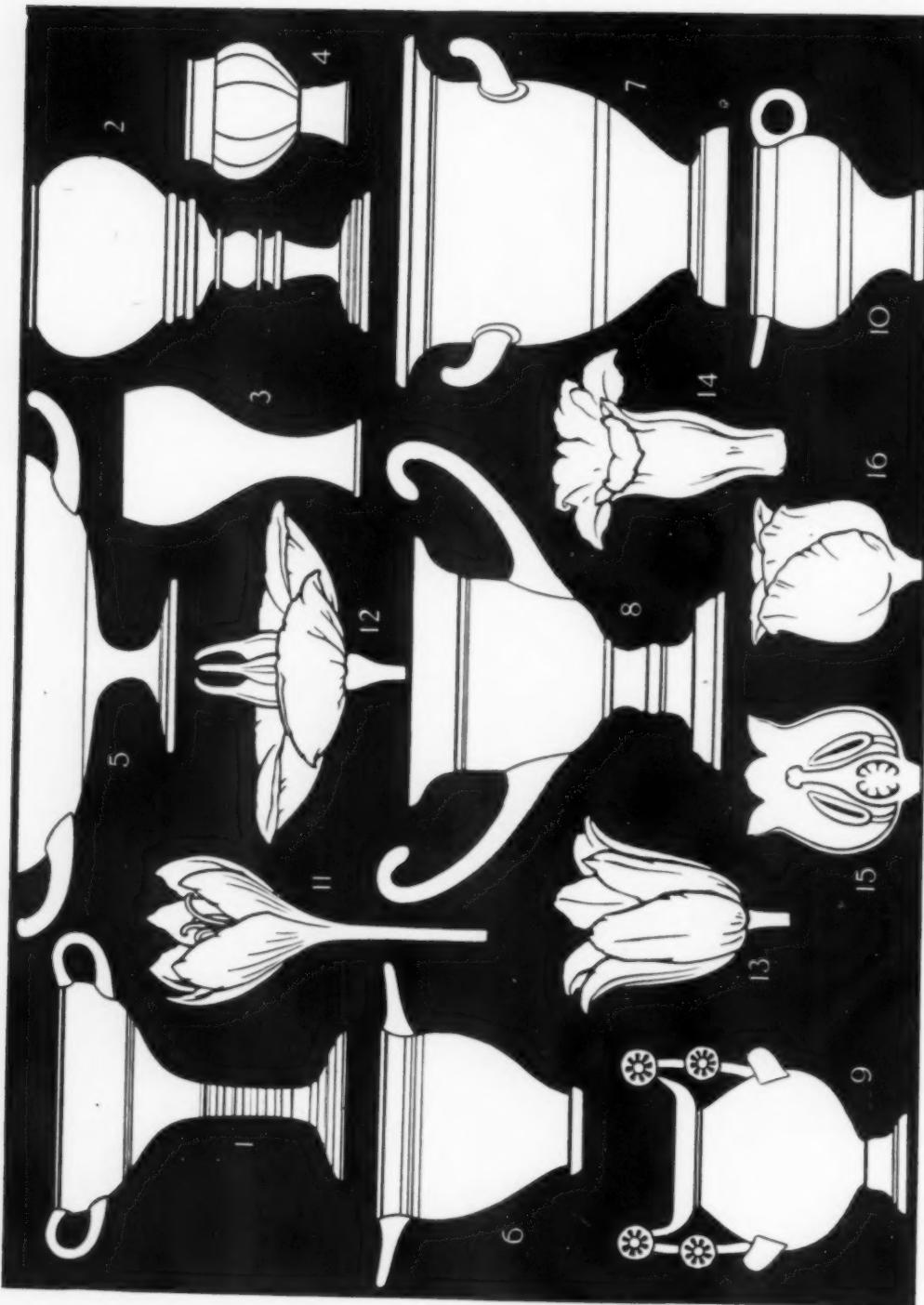
AN ALPHABETICON OF WORK

The size of cards for such an alphabeticon of work should be 10x14 inches. This allows for the mounting of a 9 x 12 sheet with such indexing words and figures as may be required. The colors of the cards should be chosen to display the specimens of work to the best advantage. The seven colors specified for the Alphabeticon of Arts in the March number will be found suitable for this purpose. The same indexing system should be used for both. In high and technical schools the cards might have to be larger. Their size depends upon the size of the sheet adopted as a standard in drawing.

In any school, once started, it will justify itself and become as indispensable as the Library.

MAY CONVENTIONS

TWELVE HUNDRED FOR GRAND RAPIDS is the slogan of the Twenty-third annual meeting of the Western Drawing and



VASES of Classic origin whose forms may have been suggested by flowers. From Meurer's "Origin of Ornament"

Alphabeticon

Manual Training Association which meets in Grand Rapids, May 3, 4, 5, and 6. All signs indicate an unusually interesting meeting. Among the speakers who have already been secured for the sessions are: Hon. W. N. Ferris, Governor of Michigan, Mr. Lorado Taft, Noted Sculptor and Artist, Chicago, Mr. Arthur D. Dean, Division of Vocational Education, State of New York, Dr. C. A. Prosser, Director Dunwoody Institute, Minneapolis, and Dr. James Parton Haney, Director of Art in High Schools, New York City. Other well-known speakers are being arranged for. The largest floor space in the history of the Association has been secured for School Exhibits and the well-known spirit of hospitality of Grand Rapids bids fair to be in evidence. Auto rides, visits to private art galleries, special programs of music and other entertainment are some of the alluring prospects. Don't miss this meeting if it is possible for you to take it in.

ART AND THE PEOPLE is the main subject chosen for consideration at the Seventh Annual Convention of the American Federation of Arts which will be held at the New Willard Hotel, Washington, D. C. on May 17th, 18th and 19th. Distinguished speakers will deal with the subject in its broadest aspect. Some of the subordinate topics will be: Art Museums, People's Institutions, City Planning, and Manufactories and Workshops. The Convention will be concluded with a dinner at which there will be notable speakers. The subject then will be "The Arts" Painting, Sculpture, Architecture, Music, Poetry, the Drama. As usual there will be entertainments of a social character and opportunity will be afforded for informal conferences.

WHAT SUMMER SCHOOLS ARE OFFERING

ON THE PACIFIC COAST is a typical artists' colony at Laguna, sometimes called "The jewel box of the Pacific Coast." Well away from the main routes of travel, unspoiled as yet by the advent of the fashionable resort idea, Laguna is the ideal of the artist and the summer idler. The coast here is a succession of little sandy bays and picturesque promontories of yellow sandstone perforated here

and there by caverns and natural arches, the cliffs crowned in summer with the gorgeous color of mesembryanthemum and the varied foliage of the California chapparel, violet mountains stretching away north and south.

There are fisher folk to paint with their boats and lobster pots, also there are mountain canyons and wide stretches of mesa in unbelievable color.

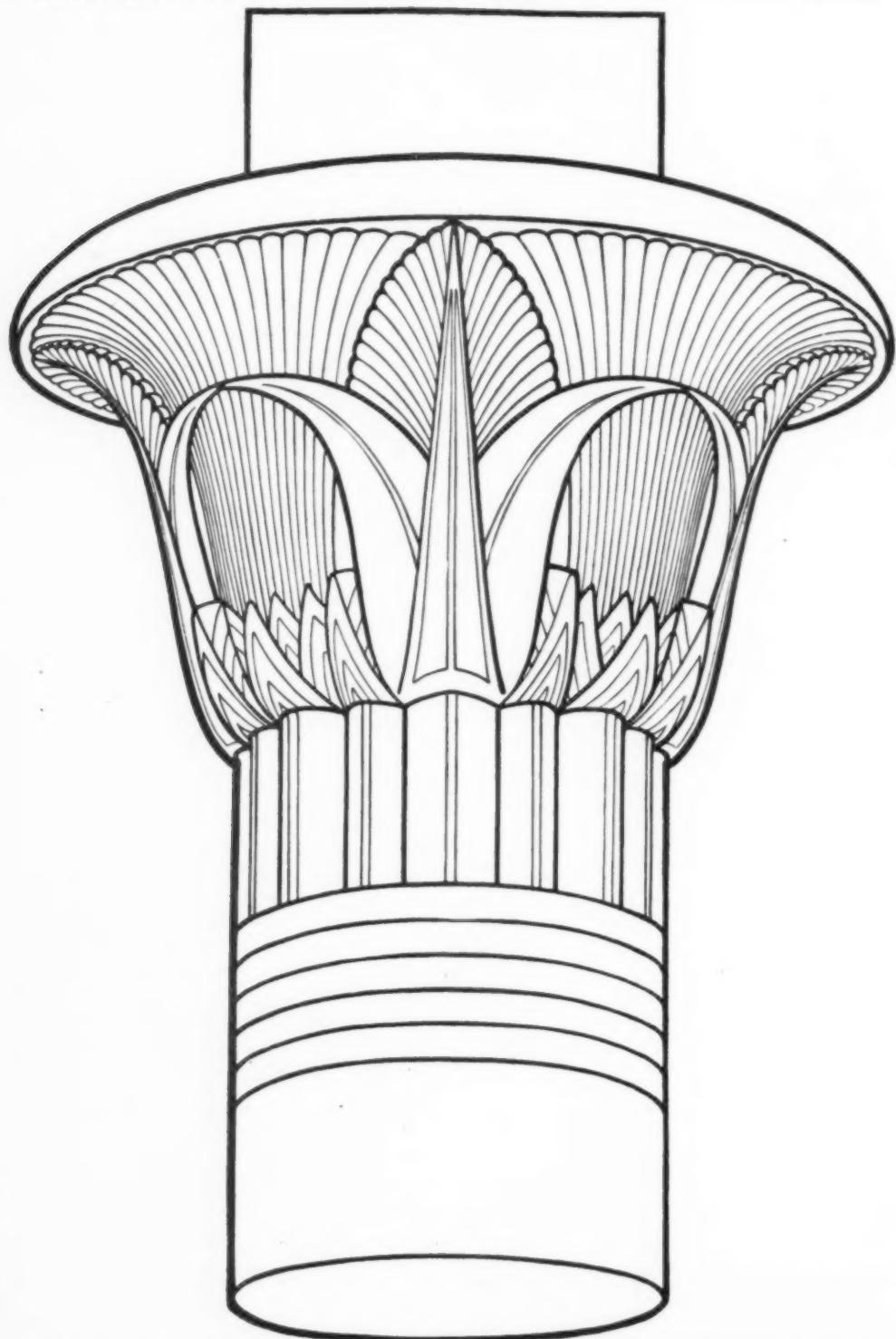
This colony is located only two and a half hours from Los Angeles. There are two hotels, ample facilities for camping, boarding or rooming. It is a place where the cost of living presents the smallest problem.

The landscape class at this alluring and paintable spot will be in charge of Prof. William L. Judson, Dean of the College of Fine Arts of the University of Southern California.

THE APPLIED ARTS Summer School, Chicago, has added to its faculty Mr. Harry W. Jacobs, Director of Art Instruction in the Buffalo Public Schools. Mr. Jacobs will direct the work in Pencil Technic and Poster Advertising the coming season. Mr. Jacobs was formerly head of the Art Department of the State Normal School, Potsdam, N. Y., and Director of Manual Arts, Poughkeepsie, N. Y. He has directed the drawing work for the past five summers at the Summer School of the Pennsylvania State College for Teachers. He is not only an artist and teacher, but an author of national reputation.

SYRACUSE UNIVERSITY has a Summer School from July 6 to August 14 at which courses are offered in the following subjects: Painting and Drawing from Casts, Still Life, Draped Models and Landscapes, under the direction of Prof. C. Bertram Walker; Normal Art, including Clay Modeling, Basketry, Brass, Copper, and Leather Work and Jewelry under the direction of Miss Nancy C. Cook; Manual Training under Miss Cook; also Stenography and Typewriting, and Swimming Lessons under competent instructors.

SOME INTERESTING CLAY WORK has been done by the Third Grade Pupils of the Lemington School, Pittsburgh, during the past winter. They make a replica of the city containing a thousand or more separate models, the work of a month to six weeks. This work was made under the direction of Mrs. C. R.



A Papyrus Capital from Philae, Egypt. Reproduced from Meurer's "Origin of Ornament."

Alphabeticon

Hutchinson, third grade teacher, and Miss Beatrice M. Taylor, district supervisor of art. This work was recently put on exhibition at the rooms of the Civic Club. Landmarks of the city were worked out in careful detail, all the important buildings were included and the three rivers were shown in mirrored glass carrying their freight of barges and coal boats.

Paralleling the building of the miniature city, the children studied city history, geography, and transportation and found that practically every school subject, excepting possibly spelling could be worked out in their clay modeling. Similar work is being done in all the other schools of Pittsburgh.

DRAWING CONTESTS in High Schools. The city high schools (New York) the first of the year held the second contest for the Municipal Arts Society trophy for good draughtsmanship. Fourteen teams of five pupils each entered the contest, the pupils in each team being students in the fourth term of the high school course. Mr. Charles W. Stoughton of the Society, Mr. Royal B. Farnum, State Chief of Drawing, and Dr. Haney, Director of Art in the High Schools, acted as judges.

The DeWitt Clinton High School won the trophy by a total of 255.5 points. The Stuyvesant High School secured second place with 218.5 points, and the Bay Ridge High School third place with 202.5.

At this same time, teams⁴ from nine high schools contested for a similar trophy offered by the School Art League to advanced pupils. In this contest the DeWitt Clinton High School again won first place, with the Bushwick High School second and the Julia Richman High School third. The trophy offered by the School Art League consists of a bronze medallion designed by Mr. John Flanagan. Miniature copies of the two trophies were distributed to the winners at the Commencement Exercises of the DeWitt Clinton High School. This school holds the two trophies for six months. The next competition is scheduled for June, 1916.

THE ROOSTERS have been identified. On page 487 of the March number of this magazine, two very excellent drawings of roosters were reproduced. As no text could

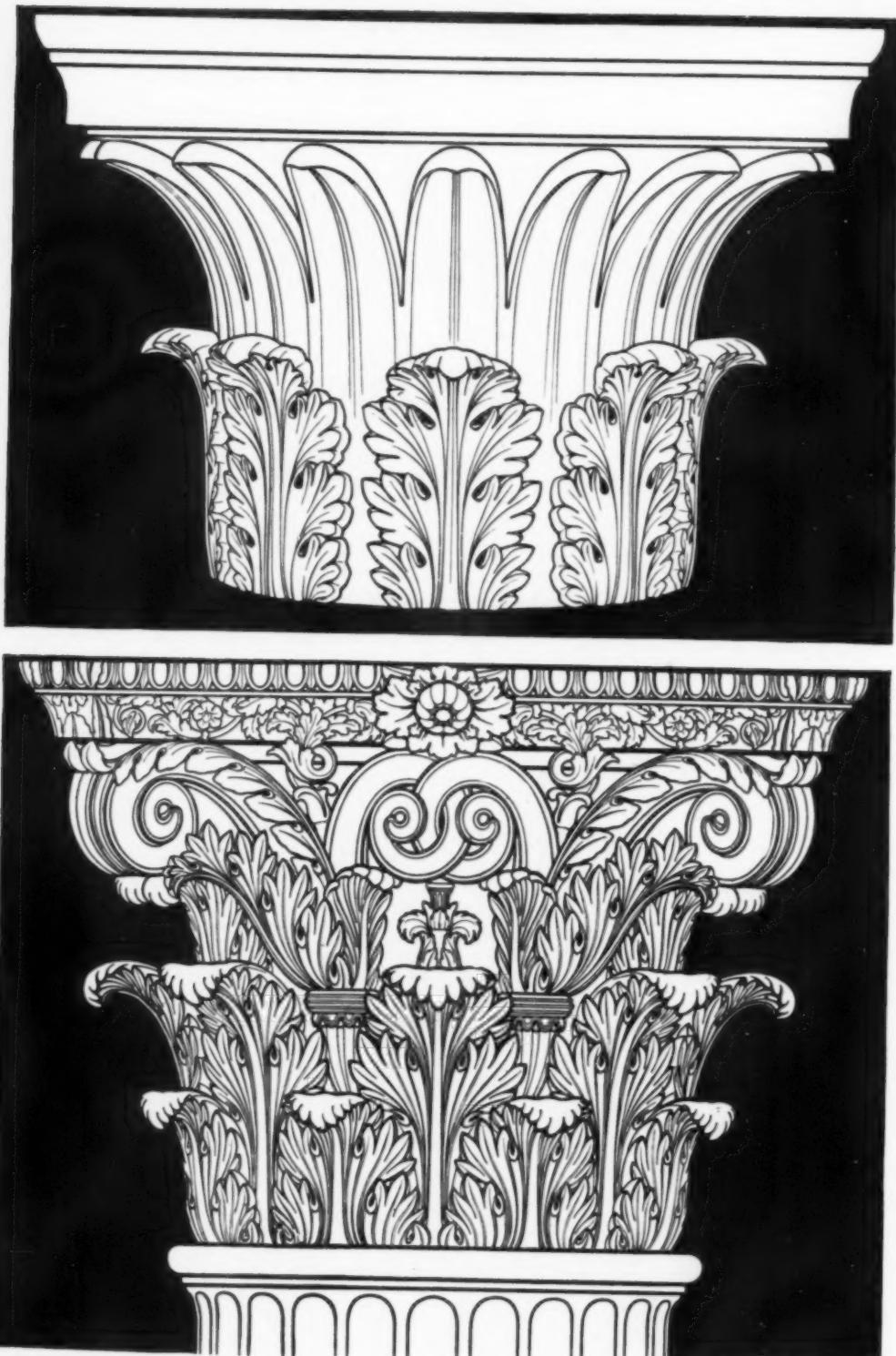
be found describing this work the Editors requested the artist to identify it by writing again to the magazine. Miss Gladys L. Bate, Supervisor of Drawing, Manhattan, Kansas writes that she sent the work and says that the rooster at the left was drawn by Fay Smith, the other by Dorothy Doty; both are first year pupils in the high school.

NEWARK POSTERS is the title of a most complete catalogue issued in honor of the Celebration of the 250th Anniversary of the City of Newark, N. J. The catalogue shows the three prize posters which were exhibited in the Art Gallery of the Free Public Library. Over nine thousand people attended this exhibit. Out of the two hundred and thirty posters received, one hundred and forty-six fulfilled the conditions of the competition and were hung in the gallery. The first three prizes were one thousand dollars, five hundred dollars and three hundred dollars respectively, while each of the twenty posters reproduced in half-tone in this pamphlet were awarded honorable mention. For more detailed information about the 250th anniversary write to the *Newarker*, a monthly magazine published by the Committee of One Hundred as a record of work and a program of events for Newark's celebration in 1916. The festivities will begin May 1st and continue until October, 1916.

MR. ALDRO T. HIBBARD, holder of the Page Traveling Scholarship, 1913 and 1915, from the Museum of Fine Arts, Boston, has recently exhibited 200 paintings which he made while in Europe. The exhibit was held at the Boston Art Club and greatly admired by the thousands who visited it. Mr. Hibbard was a student of Joseph DeCamp and Edmund C. Tarbell, both men of international reputation. The entire show exemplified unusual variety in subjects, compositions and color schemes. Some of the most interesting canvases were those which displayed the highly colored marine groups of Southern Italy.

MANUAL TRAINING TEACHERS would be interested in "Our New Publications," a supplement to Catalogue No. 2 of a selected list of blueprints, books, magazines, drawing supplies which are to be had from the Dewey Blueprint Co. of Denver, Colo.

(Continued on page xix)



Above, Proto-Corinthian Capital, Tower of the Winds, Athens. Below, Corinthian Capital, Temple of Castor and Pollux, Rome. From Meurer's "Origin of Ornament." *Alphabeticum*

THE SCHOOL ARTS GUILD

MOTTO:

“I will try to make *this* piece of work my best”

AWARDS FOR FEBRUARY WORK

FIRST PRIZE: A Box of Nickel-plated Drawing Instruments and the Badge.

Emily Hannum, VIII, Easthampton, Mass.

SECOND PRIZE: A Box of Water Colors and the Badge.

Jennie Bernstein, IX, Lowell, Mass.

Alfred J. Cardall, IX, Orange, Mass.

Glendon Connor, IX-B, Shelbyville, Ind.

Ronald Gordon, VIII, So. Bethlehem, Pa.

Edna Hofer, VII, Granite City, Ill.

THIRD PRIZE: A Miniature Masterpiece and a Badge of the Guild.

Annie Christy, VI, Westerly, R. I.

Ra'ph Frohardt, VII-B, Granite City, Ill.

Fred Graves, VI, Easthampton, Mass.

Grace Gunsolas, VIII, Easthampton, Mass.

Barbara Monroe, VIII-A, Orange, Mass.

Norman Pike, VIII, Easthampton, Mass.

Fred La Pish, VIII, So. Bethlehem, Pa.

Eugene Stumpf, VIII-B.

Myra Thompson, VI, West Groton, Mass.

Ida West, VI, Westerly, R. I.

FOURTH PRIZE: A Badge of the Guild.

Herbert Allen, II, Westerly, R. I.

Robert A. Anderson, VIII-A, Orange, Mass.

Emily Barber, V, Westerly, R. I.

Earl Bedard, VIII, Alpha, Mich.

Michael Chinigo, II, Westerly, R. I.

Arthur DePocco, VIII, Westerly, R. I.

Earle F. Conners, VIII-A, Orange, Mass.

Phyllis Heaton, VIII, Alpha, Mich.

Doris Kennedy, V, Westerly, R. I.

Harry Knight, II, Westerly, R. I.

Edwina Krebs, VIII, Westerly, R. I.

Lillian H. Lanfair, VIII-A, Orange, Mass.

Clifford Langworthy, VII, Westerly, R. I.

Augustine Ledwidge, VIII, Westerly, R. I.

Ruth A. Maxfield, IX, Lowell, Mass.

Gertrude Parker, VIII, West Groton, Mass.

Dorothy Pendleton, IV, Westerly, R. I.

Thomas Saunders, VIII-2, Westerly, R. I.

Maurice Thoumin, V, Westerly, R. I.

Vincent Whipple, VIII, Westerly, R. I.

Guild Prizes

THE SCHOOL ARTS MAGAZINE
HAS RESUMED OFFERING

Prizes for the Best School Work.

DURING THE MONTH OF MAY 1916

the subject is Landscapes in Color.

OPEN TO ALL GRADES

ONE FIRST PRIZE: One Set Nickle-plated Drawing Instruments, and the Badge.

FIVE SECOND PRIZES: Each, One Water Color Box, and the Badge.

TEN THIRD PRIZES: Each, a Miniature Masterpiece in a Frame, and the Badge of the Guild.

TWENTY OR MORE FOURTH PRIZES: Each, a Badge of the Guild.

HONORABLE MENTION: Each, an "H" Badge.

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Pupil's name age, grade, school, and post office address must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. All drawings submitted for awards become the property of the School Arts Publishing Company, and will not be returned.

Specimens must be the original work of children. Send only the best work, **never more than five specimens from a school.** Send flat and unsealed. They should arrive not later than June 5. Prizes will be mailed two weeks after awards are published. Address all work to: The School Arts Guild, 120 Boylston Street, Boston, Mass. Awards will be announced in the October number.

School Arts Publishing Co.

120 Boylston St., Boston, Mass.

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HONORABLE MENTION:

Gorton Arnold, VI, Westerly, R. I.
Douglass Bonner, VII, Westerly, R. I.
Milton N. Brooks, IX, Lowell, Mass.
Henry Carstens, VI-A.
Cecil Chappell, VII, Granite City, Ill.
Jessie Cohen, IX, Lowell, Mass.
Walter L. Cramer, VIII-A, Orange, Mass.
James E. Dood, IX, Orange, Mass.
Celia Doucette, IX, Orange, Mass.
Earl H. Drury, VIII-A, Orange, Mass.
Olga Gervasini, VIII, Westerly, R. I.
Edith Holman, VII, Alpha, Mich.
Lillian Holman, VII, Alpha, Mich.
Ella James, IV, Westerly, R. I.
Hubert Lambert, VI, Granite City, Ill.
Mattley Lattin, VIII, Westerly, R. I.
Katie Laux, VII-A, Granite City, Ill.
Florence M. Lind, VIII-A, Orange, Mass.
Celia Matthews, VII, Alpha, Mich.
Paul B. Merrill, IX, Lowell, Mass.
Mary Morrone, VIII, Westerly, R. I.
Harold Mudge, VIII, Westerly, R. I.
Alice M. Nichols, High School, Orange, Mass.
Willard Smythe, IX, Orange, Mass.
Gladys Stott, V, Westerly, R. I.
Alice Thompson, VII-2, Westerly, R. I.
Frances Young, VI, Westerly, R. I.

EDITORIAL COMMENT AND NEWS

(Continued from page 697)

VENUS PENCILS are being put up in very unique sample boxes about 3 inches square. Each box contains several grades of pencils ranging from the hardest to the softest, a pencil holder and an eraser. The lead used in the Venus pencil is smooth and uniform and gives perfect satisfaction in every particular. Send to the American Lead Pencil Company, New York City for a sample box.

PITTSBURGH BOASTS of a silhouette club which has for its purpose the following as taken from one of the Club posters: "To do as you please and tickle the arts. Eligibility—two bits, three hours a week and a sunny disposition. Membership—Necessarily limited. Meetings—Every Thursday evening seven to ten—Model. 513 Penn Building." C. Valentine Kirby and his Merry band of cardboard constructionists made all of the banners for a recent club dinner from materials purchased at the 'Five and Ten,' thus demonstrating that educational ideals surmount commerce. Every supervisor of drawing should consider the possibility of organizing a local art association to help promote the production and the appreciation of beautiful things.

**The
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FOR THE SCHOOL ROOM**



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Special materials for cement work, to make flower pots, etc. No sand needed, only water with the mixture. 2 cents per lb.

Sample project made of Mineralite 25 cents, Relief Map 25 cents, Sample Tile 15 cents. Instructions for making cardboard molds and applying stencil designs 10 cents. Paper mold for Paper Weight, 5 cents.

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Worcester Drawing Stands



CATALOGUE F SHOWS VARIOUS STYLES

Manufactured by

The WASHBURN SHOPS
of the
Worcester Polytechnic Institute
Worcester, Massachusetts

THERE'S A GOOD TIME coming for four tired teachers who rent the mountain cabin advertised by Miss Laura Way. At an altitude of 7800 feet, on the famous Cripple Creek Short-line, in the heart of the mountains, yet with a view over the plains one should surely be re-created and inspired with the beauty of mountain, plain and waterfall.

THIS YEAR'S catalogue of the Berkshire Summer School of Art contains many interesting photographs illustrating the attractive bungalow life of this unique art community in the Berkshire Hills. This institution is evidently being conducted upon the belief that those who attend summer schools are attracted quite as much by pleasant living conditions and an outdoor life as by courses of study, for the Berkshire school seems to be the place for a jolly good time in the open.

The comfortable Whitney Bungalows, half wood and half canvas, are grouped conveniently upon the hillsides around the studios and form an exceedingly picturesque little white-and-tan village. By night the effect is even more unusual than in the day, for the lighted tent-houses, glowing mysteriously through the dark, present a most fantastic spectacle.

Attractive as are the living conditions in the community, the directors are apparently not emphasizing this phase of their plan to the neglect of its educational importance. The school offers practically every course of study the art teacher or student might desire and the instructors in charge of these courses have recognized ability in their professions.

The enrollment is naturally limited by the number of bungalows provided. Last year many of those applying late could not be admitted, all the bungalows having been rented. Twenty-five per cent of last year's students have already enrolled for the coming season.

THE PRIZE WINNERS in the Third Simonds Saw Prize Contest have been announced and the prizes awarded. This contest closed March 1st and the awards were made by Mr. S. J. Vaughn, Head of the Department of Manual Arts of the Northern Illinois State Normal School, and President of the Western Drawing and Manual Training Teachers' Association.

NORTH CONWAY, N. H., one of the pleasantest and most attractive villages in the White Mountain region, is looking forward to a very busy and successful Summer Season. It is an ideal New England mountain village, with its seven churches of all denominations, free public library, attractive stores and shops for the

display and sale of unique gifts and souvenirs, its pleasant shaded streets, many attractive walks and drives to local points of interest, charming scenery, etc., as well as its justly famous hotels and boarding houses. And among its larger hotels none is better known or more justly popular than the Hotel Eastman, where homelike comfort is to be had at all times, supplied by an excellent table, large, airy rooms, comfortable and restful beds, etc. Guests at this House, among whom are always a goodly number of teachers, certainly do have enjoyable times, and thoroughly appreciate the opportunities for dancing afforded by the excellent music furnished by the Orchestra connected with the house, as well as the many outdoor amusements provided for their enjoyment, and those seeking for a reasonable place in which to spend a part or all of their vacation this Summer can do no better than to visit this House.

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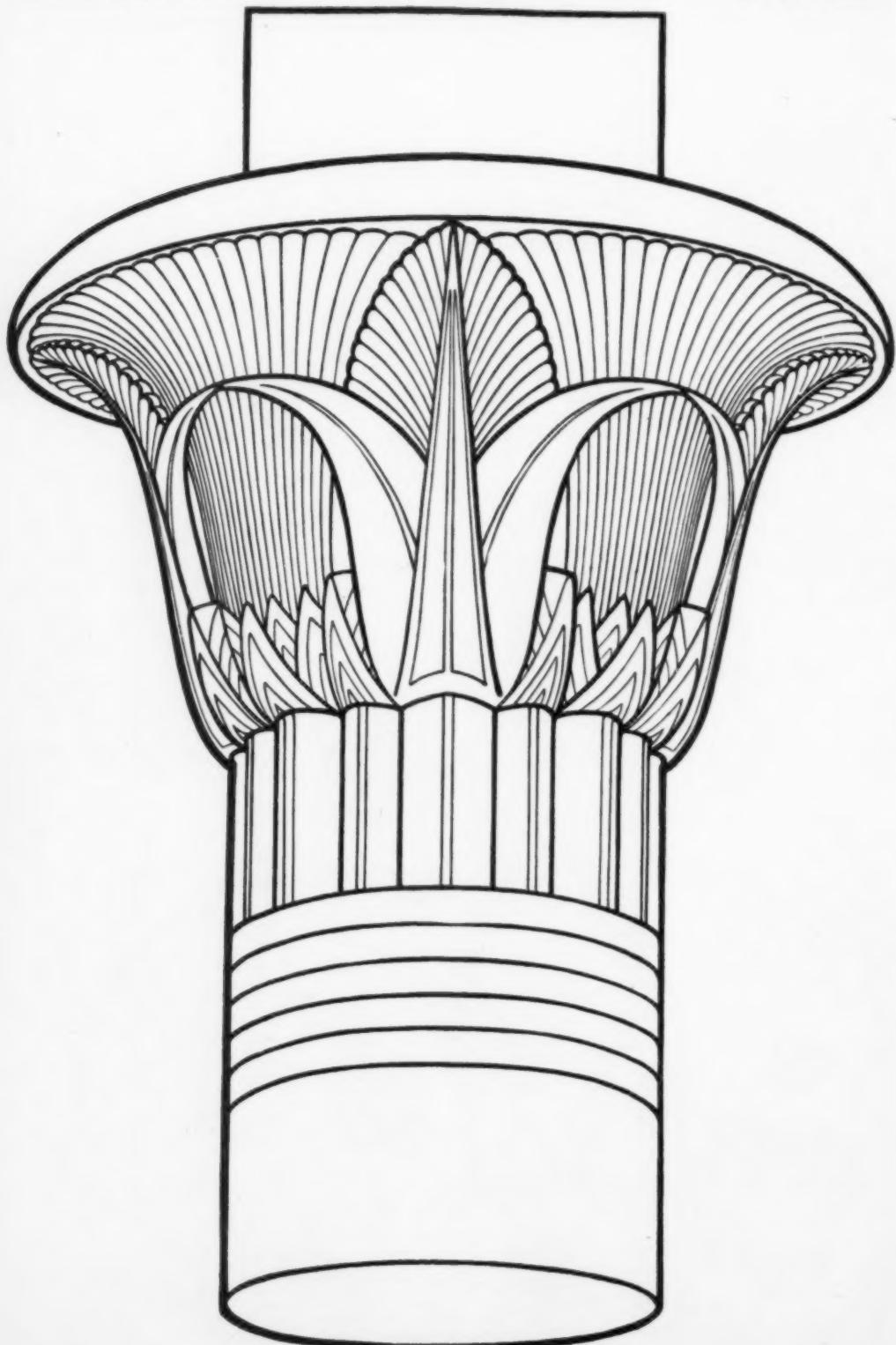
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A Papyrus Capital from Philae, Egypt. Reproduced from Meurer's "Origin of Ornament."

Hutchinson, third grade teacher, and Miss Beatrice M. Taylor, district supervisor of art. This work was recently put on exhibition at the rooms of the Civic Club. Landmarks of the city were worked out in careful detail, all the important buildings were included and the three rivers were shown in mirrored glass carrying their freight of barges and coal boats.

Paralleling the building of the miniature city, the children studied city history, geography, and transportation and found that practically every school subject, excepting possibly spelling could be worked out in their clay modeling. Similar work is being done in all the other schools of Pittsburgh.

DRAWING CONTESTS in High Schools. The city high schools (New York) the first of the year held the second contest for the Municipal Arts Society trophy for good draughtsmanship. Fourteen teams of five pupils each entered the contest, the pupils in each team being students in the fourth term of the high school course. Mr. Charles W. Stoughton of the Society, Mr. Royal B. Farnum, State Chief of Drawing, and Dr. Haney, Director of Art in the High Schools, acted as judges.

The DeWitt Clinton High School won the trophy by a total of 255.5 points. The Stuyvesant High School secured second place with 218.5 points, and the Bay Ridge High School third place with 202.5.

At this same time, teams from nine high schools contested for a similar trophy offered by the School Art League to advanced pupils. In this contest the DeWitt Clinton High School again won first place, with the Bushwick High School second and the Julia Richman High School third. The trophy offered by the School Art League consists of a bronze medallion designed by Mr. John Flanagan. Miniature copies of the two trophies were distributed to the winners at the Commencement Exercises of the DeWitt Clinton High School. This school holds the two trophies for six months. The next competition is scheduled for June, 1916.

THE ROOSTERS have been identified. On page 487 of the March number of this magazine, two very excellent drawings of roosters were reproduced. As no text could

be found describing this work the Editors requested the artist to identify it by writing again to the magazine. Miss Gladys L. Bate, Supervisor of Drawing, Manhattan, Kansas writes that she sent the work and says that the rooster at the left was drawn by Fay Smith, the other by Dorothy Doty; both are first year pupils in the high school.

NEWARK POSTERS is the title of a most complete catalogue issued in honor of the Celebration of the 250th Anniversary of the City of Newark, N. J. The catalogue shows the three prize posters which were exhibited in the Art Gallery of the Free Public Library. Over nine thousand people attended this exhibit. Out of the two hundred and thirty posters received, one hundred and forty-six fulfilled the conditions of the competition and were hung in the gallery. The first three prizes were one thousand dollars, five hundred dollars and three hundred dollars respectively, while each of the twenty posters reproduced in half-tone in this pamphlet were awarded honorable mention. For more detailed information about the 250th anniversary write to the *Newarker*, a monthly magazine published by the Committee of One Hundred as a record of work and a program of events for Newark's celebration in 1916. The festivities will begin May 1st and continue until October, 1916.

MR. ALDRO T. HIBBARD, holder of the Page Traveling Scholarship, 1913 and 1915, from the Museum of Fine Arts, Boston, has recently exhibited 200 paintings which he made while in Europe. The exhibit was held at the Boston Art Club and greatly admired by the thousands who visited it. Mr. Hibbard was a student of Joseph DeCamp and Edmund C. Tarbell, both men of international reputation. The entire show exemplified unusual variety in subjects, compositions and color schemes. Some of the most interesting canvases were those which displayed the highly colored marine groups of Southern Italy.

MANUAL TRAINING TEACHERS would be interested in "Our New Publications," a supplement to Catalogue No. 2 of a selected list of blueprints, books, magazines, drawing supplies which are to be had from the Dewey Blueprint Co. of Denver, Colo.

(Continued on page xix)



Above, Proto-Corinthian Capital, Tower of the Winds, Athens. Below, Corinthian Capital, Temple of Castor and Pollux, Rome. From Meurer's "Origin of Ornament."

Alphabeticon